

# Bowdoin College Course Guide

*Changes made in Polaris are normally reflected in the Course Guide within 24-48 hours. Email [courses@bowdoin.edu](mailto:courses@bowdoin.edu) with any questions regarding the Course Guide.*

Information as of Aug 25, 2017 - Subject to change

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## Africana Studies

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### **AFRS 1005 b. Women of Color in Politics. Chryl Laird. Non-Standard Rotation. Fall 2017**

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Explores the significant roles that women of color have played in American politics and around the world. Begins with the US context, starting in the antebellum era and moving forward by reading biographies/autobiographies that provide voice to the experiences faced by women of color in both traditional and non-traditional political spaces. These include women of color as close confidants to male political figures (first ladies, wives, and mistresses) and as politicians, judges, activists, and revolutionaries. Then shifts to a more global context considering the perspectives of women of color in countries where they have championed gender equality and feminism, and where they have become powerful political actors. (Same as GOV 1005)

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### **AFRS 1010 b. Racism. H. Partridge. Every Fall. Fall 2017**

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Examines issues of racism in the United States, with attention to the social psychology of racism, its history, its relationship to social structure, and its ethical and moral implications. (Same as SOC 1010)

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### **AFRS 1029 b. Buried Treasure, Hidden Curse? Politics of Natural Resource Extraction in Africa. Ericka Albaugh. Every Other Fall. Fall 2017**

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Oil, diamonds, gold. . . riches in the midst of poverty. How can Africa boast so many natural resources and yet remain the poorest continent on earth? What is the “resource curse?” Begins by putting Africa in the context of global resource extraction, oil in particular. Establishes Africa’s long pre-colonial experience with trade in iron, gold, salt, and slaves. The colonial period deepened the reliance of many territories on specific resources, a pattern that continues to the present. Uses Burkina Faso as a specific example of gold extraction, contrasting industrial and artisanal mining. Modern streams of prospectors throughout West Africa echo the California gold rush, but with important distinctions. An introduction to political science, the interplay between national and foreign governments, international and domestic firms, and local and migrant prospectors as they vie for access to valuable resources are highlighted. (Same as GOV 1029)

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## **AFRS 1101 c-ESD. Introduction to Africana Studies. Brian Purnell. Every Fall. Fall 2017**

Focuses on major humanities and social science disciplinary and interdisciplinary African American and African diaspora themes in the context of the modern world. The African American experience is addressed in its appropriate historical context, emphasizing its important place in the history of the United States and connections to African diasporic experiences, especially in the construction of the Atlantic world. Material considered chronologically and thematically builds on historically centered accounts of African American, African diaspora, and African experiences. Introduces prospective Africana studies majors and minors to the field; provides an overview of the predominant theoretical and methodological perspectives in this evolving discipline; and establishes historical context for critical analyses of African American experiences in the United States, and their engagement with the African diaspora.

## **AFRS 1460 c-ESD, IP. Apartheid's Voices: South African History, 1948 to 1994. David Gordon. Every Other Fall. Fall 2017**

The study of apartheid in South Africa, the system of racial and ethnic segregation that began in 1948 and ended with the first democratic election of Nelson Mandela in 1994. Explores the many different aspects of apartheid: how and why it emerged; its social and economic impacts; its relationship to other forms of segregation and racial-based governance; and how people lived under, resisted, and collaborated with apartheid. The readings, lectures, and class discussions focus on personal South African voices and explore their diverse gendered, ethnic, and racial perspectives. NOTE: This course is part of the following field(s) of study: Africa and Colonial Worlds. (Same as HIST 1460)

## **AFRS 1581 c-VPA. History of Jazz I. Tracy McMullen. Every Other Fall. Fall 2017**

A socio-cultural, historical, and analytical introduction to jazz music from the turn of the twentieth century to around 1950. Includes some concert attendance. (Same as MUS 1281)

## **AFRS 1591 c-VPA. Rock, Pop, and Soul Music. Vineet Shende. Non-Standard Rotation. Fall 2017**

Explores how a marginalized and racially segregated genre (the so called "Race Music" of the 1920s) developed into the world's most dominant popular music tradition. The history of rock, pop, and soul music and its descendants (including r&b, folk-rock, art-rock, punk, metal, and funk) will be considered through six often inter-related filters: race relations, commerce and the recording industry, politics, authenticity and image, technology, and, of course, the music itself. (Same as MUS 1291)

## **AFRS 2052 b-ESD. Race, Ethnicity, and Politics. Chryl Laird. Non-Standard Rotation. Fall 2017**

Examines the impact of race and ethnicity on American politics. Key topics include the development of group identity and the mobilization of political activism. Also covers voting rights and representation, as well as impacts on education and criminal justice. Groups addressed include Native Americans, black Americans, Latinos, Asian Americans, and white Americans. (Same as GOV 2052)

## **AFRS 2140 c-ESD. The History of African Americans, 1619-1865. Patrick Rael. Every Other Spring. Spring 2018**

Examines the history of African Americans from the origins of slavery in America through the death of slavery during the Civil War. Explores a wide range of topics, including the establishment of slavery in colonial America, the emergence of plantation society, control and resistance on the plantation, the culture and family structure of enslaved African Americans, free black communities, and the coming of the Civil War and the death of slavery. This course is part of the following field(s) of study: United States. (Same as HIST 2140)

## **AFRS 2233 b-ESD, IP. Peoples and Cultures of Africa. Scott MacEachern. Non-Standard Rotation. Fall 2017**

Introduction to the traditional patterns of livelihood and social institutions of African peoples. Following a brief overview of African geography, habitat, and cultural history, lectures and readings cover a representative range of types of economy, polity, and social organization, from the smallest hunting and gathering societies to the most complex states and empires. Emphasis upon understanding the nature of traditional social forms. Changes in African societies in the colonial and post-colonial periods examined, but are not the principal focus. (Same as ANTH 2533)

PREREQUISITE: AFRS 1101 or ANTH 1000 or higher

## **AFRS 2281 c. History of Jazz II. Tracy McMullen. Every Other Spring. Spring 2018**

Provides a socio-cultural, historical, and analytical introduction to jazz music from around 1950 to the present. Students learn to understand the history of jazz in terms of changes in musical techniques and social values and to recognize music as a site of celebration and struggle over relationships and ideals. Students increase their ability to hear differences among performances and styles. They gain greater knowledge of US history as it affects and is affected by musical activities and learn to appreciate the stakes and motives behind the controversies and debates that have often surrounded various styles of African American music. (Same as MUS 2281)

PREREQUISITE: MUS 1281 (same as AFRS 1581) or AFRS 1581

## **AFRS 2407 c-ESD, IP. Francophone Cultures. T.B.A. Every Fall. Spring 2018**

An introduction to the cultures of various French-speaking regions outside of France. Examines the history, politics, customs, cinema, and the arts of the Francophone world, principally Africa and the Caribbean. Increases cultural understanding prior to study abroad in French-speaking regions. (Same as FRS 2407, LAS 2407)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **AFRS 2409 c-ESD, IP. From the Spoken Word to the Written Text. Charlotte Daniels. Every Semester. Spring 2018**

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as FRS 2409, LAS 2209)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **AFRS 2412 c-ESD, IP. Literature, Power, and Resistance. Meryem Belkaid. Every Semester. Spring 2018**

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perec, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as FRS 2410, LAS 2210)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **AFRS 2500 b-IP. Landscapes of Boko Haram: Border Violence and Wealth Creation in Africa. Scott MacEachern. Non-Standard Rotation. Spring 2018**

Examines the ways in which populations in the southern Lake Chad Basin in Central Africa think about and work within frontier landscapes, which are seen as spaces of danger and violence but also arenas for wealth creation and cultural innovation. Investigates the modern violence associated with the Islamist terrorist organization Boko Haram, and compares those actions to historical activities on these borderlands—slave-raiding, banditry, smuggling, etc.—through the last millennium. Explores the ambiguous role of state elites in these activities and considers the implications for “rule of law” in border regions, with some comparison to cases beyond Africa. (Same as ANTH 2500)

PREREQUISITE: ANTH 1101

## **AFRS 2530 b-IP. Politics and Societies in Africa. Ericka Albaugh. Non-Standard Rotation. Spring 2018**

Surveys societies and politics in sub-Saharan Africa, seeking to understand the sources of current conditions and the prospects for political stability and economic growth. Looks briefly at pre-colonial society and colonial influence on state-construction in Africa, and concentrates on three broad phases in Africa's contemporary political development: (1) independence and consolidation of authoritarian rule; (2) economic decline and challenges to authoritarianism; (3) democratization and civil conflict. Presumes no prior knowledge of the region. (Same as GOV 2530)

## **AFRS 2582 c. Reading "Uncle Tom's Cabin". Tess Chakkalakal. Non-Standard Rotation. Spring 2018**

Introduces students to the controversial history of reader responses to Harriet Beecher Stowe's 1852 antislavery novel, *Uncle Tom's Cabin*. Students engage with various theoretical approaches—reader response theory, feminist, African Americanist, and historicist—to the novel, then turn to the novel itself and produce their own literary interpretation. In order to do so, students examine the conditions of the novel's original production. By visiting various historic locations, the Stowe House on Federal Street, the First Parish on Maine Street, Special Collections of the Hawthorne-Longfellow Library, students compare the novel's original historical context to the history that the novel produced. Aside from reading Stowe's antislavery fiction, students also read works produced with and against *Uncle Tom's Cabin*. (Same as ENGL 2582)

## **AFRS 2626 c-ESD. African Americans in New York City Since 1627. Brian Purnell. Every Other Spring. Spring 2018**

Intermediate seminar. Covers the history of people of African descent in what becomes New York City from the Dutch colonial period through the present. Students read key books on all major historical themes and periods, such as the early history of slavery and the slave trade; black life and religion during the early republic and gradual emancipation; the Civil War and draft riots; black communal life during the late nineteenth and early twentieth centuries; the Harlem Renaissance; the Great Depression; the civil rights era; the age of urban crisis; the 1980s and the rise of hip-hop; and blacklife since 9-11. Students gain wide exposure to working with primary sources. If offered in the spring semester, an optional spring break trip to New York City may be part of the course.

## **AFRS 2650 c. African American Fiction: (Re) Writing Black Masculinities. Guy Mark Foster. Non-Standard Rotation. Fall 2017**

In 1845, Frederick Douglass told his white readers: "You have seen how a man was made a slave; you shall see how a slave was made a man." This simple statement effectively describes the enduring paradox of African American male identity: although black and white males share a genital sameness, until the nation elected its first African American president the former has inhabited a culturally subjugated gender identity in a society premised on both white supremacy and patriarchy. But Douglass's statement also suggests that black maleness is a discursive construction, i.e. that it changes over time. If this is so, how does it change? What are the modes of its production and how have black men over time operated as agents in reshaping their own masculinities? Reading a range of literary and cultural texts, both past and present, students examine the myriad ramifications of, and creative responses to, this ongoing challenge. (Same as ENGL 2650, GSWS 2260)

## **AFRS 2651 c-ESD. Queer Race. Guy Mark Foster. Non-Standard Rotation. Spring 2018**

How does the concept of queerness signify in cultural texts that are ostensibly about the struggle for racial equality? And vice versa, how does the concept of racialization signify in cultural texts that are ostensibly about the struggle for LGBT recognition and justice? While some of this work tends to reduce queer to traditional sexual minorities like lesbian and trans folk while downplaying racial considerations, others tend to limit the category race to people of color like blacks while downplaying questions about sexuality. Such critical and creative gestures often place queer and race in opposition rather than as intersecting phenomena. Students examine the theoretical and cultural assumptions of such gestures, and their implications, through close readings of selected works in both the LGBT and African American literary traditions. Note: Fulfills the literature of the Americas requirement for English majors. (Same as ENGL 2651, GSWS 2651)

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 1999 or AFRS 1000 - 1049 or AFRS 1100 - 1999 or GLS 1000 - 1049 or GLS 1100 - 1999

## **AFRS 2654 c. White Negroes. Guy Mark Foster. Non-Standard Rotation. Spring 2018**

Intermediate seminar. Close readings of literary and filmic texts that interrogate widespread beliefs in the fixity of racial categories and the broad assumptions these beliefs often engender. Investigates “whiteness” and “blackness” as unstable and fractured ideological constructs. These are constructs that, while socially and historically produced, are no less “real” in their tangible effects, whether internal or external. Includes works by Charles Chesnutt, Nella Larsen, Norman Mailer, Jack Kerouac, John Howard Griffin, Andrea Lee, Sandra Bernhard, and Warren Beatty. (Same as ENGL 2004, GSWS 2257)

## **AFRS 2720 b-ESD. Latinas/os in the United States. Marcos Lopez. Non-Standard Rotation. Fall 2017**

Latinas/os are the largest minority group in the United States. Analyzes the Latina/o experience in the United States with special focus on migration, incorporation, and strategies for economic and social empowerment. Explores diversity within the U.S. Latina/o community by drawing on comparative lessons from Cuban-American, Puerto Rican, Dominican, Chicano/Mexican, and Central American patterns of economic participation, political mobilization, and cultural integration. (Same as LAS 2720, SOC 2320)

PREREQUISITE: SOC 1101 or ANTH 1101

## **AFRS 2735 b-IP. Contemporary Haiti. Greg Beckett. Non-Standard Rotation. Fall 2017**

Examines contemporary Haitian culture and society in the context of a prolonged series of crises and international interventions. Focuses on the democratic transition of the late twentieth century and the recent humanitarian intervention in the wake of a series of natural disasters. Considers the historical roots of the Haitian crisis with a particular focus on Haiti's marginalization within the world system. Explores the relationship between Haiti and the international community, especially the role of nongovernmental organizations, humanitarian organizations, and international institutions in the everyday lives of Haitians. (Same as ANTH 2735, LAS 2735)

PREREQUISITE: ANTH 1101 or AFRS 1101 or SOC 1101



## **AFRS 3005 b. Race, Crime, and the Law in the United States. Brian Purnell. Every Other Fall. Fall 2017**

Advanced seminar on the criminal justice system in America and the ways African Americans specifically, and racial minorities in general, experience protection and prosecution in it. Students read Harvard Law Professor Randall Kennedy's provocative text of the same title and explore and debate such topics as racial criteria in jury selection, racial disparities and capital punishment, and the rise of mass incarceration in America. Students study key Supreme Court decisions that have considered questions of race and criminal justice. Students conduct research on a specific academic question or policy issue of their choosing and present their findings.

## **AFRS 3011 c. African American Film. Elizabeth Muther. Non-Standard Rotation. Fall 2017**

Advanced Seminar. Explores a spectrum of films produced since 1950 that engage African American cultural experience. Topics may include black-white buddy movies, the L.A. Rebellion, blaxploitation, the hood genre, cult classics, comedy and cross-dressing, and romance dramas. Of special interest will be the documentary impulse in contemporary African American film; gender, sexuality, and cultural images; the politics of interpretation—writers, filmmakers, critics, and audiences; and the urban context and the economics of alienation. Extensive readings in film and cultural theory and criticism. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as CINE 3011, ENGL 3011)

PREREQUISITE: ENGL 1000 or higher or AFRS 1000 or higher or FILM 1000 or higher or CINE 1000 or higher

## **AFRS 3140 c. Research in Nineteenth-Century United States History. Patrick Rael. Non-Standard Rotation. Spring 2018**

A research course for majors and interested non-majors that culminates in a single 2,530 page research paper. With the professor's consent, students may choose any topic in Civil War or African American history, broadly defined. This is a special opportunity to delve into Bowdoin's rich collections of primary historical source documents. This course is part of the following field(s) of study: United States. (Same as HIST 3140)

PREREQUISITE: HIST 1000 or higher

## **AFRS 3201 c. Voices of Women, Voices of the People. Hanetha Vete-Congolo. Non-Standard Rotation. Fall 2017**

Focuses on texts written by women from French-speaking West African, Central African, and Caribbean countries. Themes treated -- woman and/in colonization and slavery, memory, alienation, womanhood, individual and collective identity, gender relationships, women and tradition, women and modernism -- are approached from historical, anthropological, political, sociological, and gender perspectives. Readings by Tanella Boni (Côte d'Ivoire), Marie-Léontine Tsibinda (Congo-Brazzaville), Maryse Condé (Guadeloupe), Fabienne Kanor (Martinique), Marie-Célie Agnant (Haïti). (Same as FRS 3201, GSWS 3323, LAS 3222)

PREREQUISITE: Two of: || either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher || and either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher

**AFRS 3320 b. Diversity in Higher Education. Ingrid Nelson. Non-Standard Rotation. Fall 2017**

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Explores higher education in the contemporary United States through a sociological lens, highlighting the ways that colleges and universities both promote social mobility and perpetuate inequality. Examines the functions of higher education for students and society; issues of inequality in college access, financing, campus experiences, and outcomes later in life; the challenges and benefits of diversity and inclusion; and other topics, with special attention across all topics to the case of African Americans.

(Same as EDUC 3320, SOC 3320)

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PREREQUISITE: SOC 2010 or ANTH 2010

**AFRS 3520 b-IP. State-Building in Comparative Perspective. T.B.A. Non-Standard Rotation. Spring 2018**

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States form the foundation of modern politics. Comparative government explores their variation; international relations examine their interaction. States can be instruments of oppression or engines of progress, and recent scholarship has focused on their strength, weakness, and failure. This capstone course explores the processes that produced the early modern state in Europe, then looks at more recent attempts to replicate state development in Latin America, Asia, the Middle East, and Africa. The role of war in state formation and the subject of citizenship receive particular attention. (Same as GOV 3520)

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## Arabic

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### ARBC 1101 c. Elementary Arabic I. Russell Hopley. Every Fall. Fall 2017

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An introductory course that presumes no previous knowledge of Arabic. Students begin to acquire an integrated command of speaking, reading, writing, and listening skills in Modern Standard Arabic. Some exposure to Egyptian Colloquial Arabic as well. Class sessions conducted primarily in Arabic.

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### ARBC 2203 c. Intermediate Arabic I. Russell Hopley. Every Fall. Fall 2017

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A continuation of first-year Arabic, aiming to enhance proficiency in listening, speaking, reading, and writing through the study of more elaborate grammar structures and exposure to more sophisticated, authentic texts.

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PREREQUISITE: ARBC 1102

## Art

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### **ARTH 1012 c. Ghastly Beauty: Images of Mortality and Their Lessons for Living. Stephen Perkinson. Non-Standard Rotation. Fall 2017**

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Drawing from The Ivory Mirror exhibition on view at Bowdoin College Museum of Art, examines how artworks help people confront profound questions about mortality: What happens to the “self” at death? What is the relationship between the body and the soul? What responsibilities do the living have to the dead? Primary focus is pre-modern Europe, but also considers examples from other times and places, from the ancient world to today. Frequent visits to the exhibition allow investigation of the spectacular objects on display. Readings include poems, literary texts, and argumentative essays dealing with the history of the theme and its present-day resonance.

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### **ARTH 1015 c. Becoming American: The Immigrant Journey in Art and Culture. Tara Kohn. Non-Standard Rotation. Fall 2017**

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Explores histories of immigration, assimilation, and the revival of cultural distinctiveness in the United States across the twentieth century. Designed to frame the complex processes of becoming American as both an achievement and as a painful loss of difference. Engages with legacies of rupture and resettling--and questions about shifting constructs of national identity--through a careful study of film, literature, curatorial practices, art, and visual culture.

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### **ARTH 1016 c. Art and the Environment: 1960 to Present. Natasha Goldman. Non-Standard Rotation. Fall 2017**

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Since the 1960s, artists in Western Europe and the United States have used the environment as a site of visual exploration, discussion, critique, and action. From Robert Smithson and his ever-disintegrating “Spiral Jetty,” to Agnes Denes’s “Wheatfield” growing alongside Wall Street, to Mierle Ukeles’s installation and performance art in conjunction with the New York Department of Sanitation, to Eduardo Kac’s “GFP Bunny,” artists have explored the ways in which art objects are in dialogue with the environment, recycling, and biology. Works engage with concepts such as entropy, the agricultural industry, photosynthesis, and green tourism encouraging us to see in new ways the natural world around us. Visits to the Bowdoin College Museum of Art’s collections complement the material studied. Writing-intensive course emphasizes firm understanding of library and database research and the value of writing, revision, and critique. (Same as ENVS 1016)

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### **ARTH 1100 c-VPA. Introduction to Art History. Stephen Perkinson. Pamela Fletcher. Peggy Wang. Every Fall. Fall 2017**

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An introduction to the study of art history. Provides a chronological overview of art primarily from Western and East Asian traditions. Considers the historical context of art and its production, the role of the arts in society, problems of stylistic tradition and innovation, and points of contact and exchange between artistic traditions. Equivalent of Art History 101 as a major or minor requirement.

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## **ARTH 1300 c-IP, VPA. Introduction to the Arts of Ancient Mexico and Peru. T.B.A. Non-Standard Rotation. Spring 2018**

A chronological survey of the arts created by major cultures of ancient Mexico and Peru. Mesoamerican cultures studied include the Olmec, Teotihuacan, the Maya, and the Aztec up through the arrival of the Europeans. South American cultures such as Chavin, Naca, and Inca are examined. Painting, sculpture, and architecture are considered in the context of religion and society. Readings in translation include Mayan myth and chronicles of the conquest. (Same as LAS 1300)

## **ARTH 2090 c-VPA. Greek Archaeology. Catherine Baker. Every Other Fall. Fall 2017**

Introduces the techniques and methods of classical archaeology as revealed through an examination of Greek material culture. Emphasis upon the major monuments and artifacts of the Greek world from prehistory to the Hellenistic age. Architecture, sculpture, fresco painting, and other “minor arts” are examined at such sites as Knossos, Mycenae, Athens, Delphi, and Olympia. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Greek world. (Same as ARCH 1101)

## **ARTH 2200 c-IP, VPA. Art and Revolution in Modern China. Peggy Wang. Non-Standard Rotation. Spring 2018**

Examines the multitude of visual expressions adopted, re-fashioned, and rejected from China's last dynasty (1644-1911) through the Cultural Revolution (1966-1976). Major themes include the tension between identity and modernity, Westernization, the establishment of new institutions for art, and the relationship between cultural production and politics. Formats under study include ink painting, oil painting, woodcuts, advertisements, and propaganda. Comparisons with other cultures conducted to interrogate questions such as how art mobilizes revolution. (Same as ASNS 2200)

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 2220 c-VPA. Art of the Italian Renaissance. Susan Wegner. Non-Standard Rotation. Fall 2017**

A survey of the painting, sculpture, and architecture of Italy in the fourteenth, fifteenth, and sixteenth centuries, with emphasis on major masters: Giotto, Masaccio, Donatello, Brunelleschi, Alberti, Botticelli, da Vinci, Raphael, Titian, and Michelangelo.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 2230 c-VPA. The Arts of Venice. T.B.A. Non-Standard Rotation. Spring 2018**

Venice is distinctive among Italian cities for its political structures, its geographical location, and its artistic production. This overview of Venetian art and architecture considers Venice's relationships to Byzantium and the Turkish east; Venetian colorism in dialogue with Tuscan-Roman disegno; and the role of women as artists, as patrons, and as subjects of art. Includes art by the Bellini family, Giorgione, Titian, Veronese, Tintoretto, Tiepolo, Canaletto, and Rosalba Carriera, and the architecture of Palladio.

## **ARTH 2260 c-VPA. Northern European Art of the Fifteenth and Sixteenth Centuries. Stephen Perkinson. Non-Standard Rotation. Spring 2018**

Surveys the painting of the Netherlands, Germany, and France. Topics include the spread of the influential naturalistic style of Campin, van Eyck, and van der Weyden; the confrontation with the classical art of Italy in the work of Dürer and others; the continuance of a native tradition in the work of Bosch and Bruegel the Elder; the changing role of patronage; and the rise of specialties such as landscape and portrait painting.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 2420 c-VPA. Realism and Its Discontents: European Art, 1839-1900. Pamela Fletcher. Non-Standard Rotation. Fall 2017**

A survey of European art from the advent of photography to the turn of the century. The nineteenth century witnessed an explosion of urban growth, increasing political and economic power for the middle and working classes, and revolutionary scientific and technological discoveries. How did the visual arts respond to and help shape the social forces that came to define Western modernity? Questions to be addressed include: What was the impact of photography and other technologies of vision on painting's relation to mimesis? How did new audiences and exhibition cultures change viewers' experiences and expectations of art? How did artists respond to the new daily realities of modern urban life, including the crowd, the commodity, railways, and electric light? Artists discussed include Courbet, Frith, Manet, Ford Madox Brown, Julia Margaret Cameron, Whistler, Ensor, Gauguin, and Cézanne.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 2440 c-VPA. Shoot, Snap, Instagram: A History of Photography in America. Tara Kohn. Non-Standard Rotation. Spring 2018**

A survey of photography made and experienced in the United States from the age of daguerreotypes until the era of digital image processing. Addresses the key photographic movements, works, practitioners, and technological and aesthetic developments while also considering the social, political, cultural, and economic contexts for individual photographs. Photographers studied include Watkins, Bourke-White, Weegee, and Weems. Readings of primary sources by photographers and critics such as Stieglitz, Sontag, Abbott, and Benjamin bolster close readings of photographs. Builds skills of discussing, writing, and seeing American photography. Incorporates study of photography collections across the Bowdoin College campus.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 3130 c-VPA. Bosch. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. Examines the works of the famously idiosyncratic Netherlandish painter, Jheronimus Bosch (c. 1450-1516), investigating their artistic methods and cultural context. Also considers their reception by contemporary and subsequent generations of artists, scholars, and viewers

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 3330 c-VPA. Studies in Seventeenth-Century Art: Caravaggio and Artemisia Gentileschi. Susan Wegner. Non-Standard Rotation. Fall 2017**

Contrasts two artists -- one male, one female -- whose powerful, naturalistic styles transformed European painting in the seventeenth century. Starting with a close examination of the artists' biographies (in translation), focuses on questions of their educations, artistic theories, styles as a reflection of character, and myths and legends of their lives. Also examines the meanings of seventeenth-century images of heroic women, such as Esther, Judith, and Lucretia, in light of social and cultural attitudes of the times.

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ARTH 3690 c-VPA. Art and Catastrophe: Visual Responses to Trauma. Tara Kohn. Non-Standard Rotation. Fall 2017**

Explores visual responses to loss, trauma, and cultural catastrophe. Considers how artistic traces of suffering offer insight into ruptures so painful that they linger beyond the limitations of linear narrative and along the fringes of cognition. Structured to bring together disparate works of art—including film, photography, video, sculpture, performance, the graphic arts, and curatorial practice—as a means of exploring the possibilities and limits of representation. Engages works of art that frame questions about the collisions between cultural catastrophe and more ordinary forms of suffering.

PREREQUISITE: ARTH 2000 - 2969

## **VART 1101 c-VPA. Drawing I. T.B.A. Every Semester. Spring 2018**

An introduction to drawing, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the abstract formal organization of graphic expression; and the development of a critical vocabulary of visual principles. Lectures and group critiques augment studio projects in various drawing media.

## **VART 1201 c-VPA. Printmaking I. T.B.A. Every Semester. Spring 2018**

An introduction to printmaking, including etching, drypoint, engraving, monotype, and relief printing methods. Studio projects develop creative approaches to perceptual experience and visual expression that are uniquely inspired by printmaking. Attention is also given to historical and contemporary examples and uses of the medium.

## **VART 1301 c-VPA. Painting I. T.B.A. Every Semester. Spring 2018**

An introduction to painting, with an emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail objective observation and analysis of still-life, landscape, and figurative subjects; exploration of the painting medium and chromatic structure in representation; and the development of a critical vocabulary of painting concepts. Lectures and group critiques augment studio projects in painting media.

PREREQUISITE: VART 1101

## **VART 1401 c-VPA. Photography I. T.B.A. Every Semester. Spring 2018**

Photographic visualization and composition as consequences of fundamental techniques of black-and-white still photography. Class discussions and demonstrations, examination of masterworks, and field and laboratory work in 35mm format. Students must provide their own 35mm non-automatic camera.

## **VART 1601 c-VPA. Sculpture I. The Department. Every Semester. Spring 2018**

An introduction to sculpture, with emphasis on the development of perceptual, organizational, and critical abilities. Studio projects entail a variety of sculptural approaches, including exploration of the structural principles, formal elements, and critical vocabulary of the sculpture medium. Lectures and group critiques augment studio projects in paper, wood, and other media.

## **VART 1701 c-VPA. Digital Media I. Erin Johnson. New Course. Fall 2017**

A studio class designed to introduce students to digital photography, sound, and video. Students learn the basic skills necessary to work with these three media, including recording, editing, and installation. In addition, students learn about the history of these media and the ways they inform and expand upon each other.

## **VART 2101 c-VPA. Drawing II. T.B.A. Every Spring. Spring 2018**

A continuation of the principles introduced in Visual Arts 1101, with particular emphasis on figurative drawing. Studio projects develop perceptual, creative, and critical abilities through problems involving objective observation, gestural expression and structural principles of the human form, studies from historical and contemporary examples, and exploration of the abstract formal elements of drawing. Lectures and group critiques augment studio projects in various drawing media.

PREREQUISITE: VART 1101



## **VART 2301 c-VPA. Painting II. Mark Wethli. Non-Standard Rotation. Fall 2017**

A continuation of the principles introduced in Visual Arts 1301, with studio problems based on direct experience.

PREREQUISITE: VART 1301

## **VART 2402 c-VPA. Photography and Color. Michael Kolster. Non-Standard Rotation. Fall 2017**

A continuation of principles encountered in Visual Arts 1401, with an added emphasis on the expressive potential of color. Cameras of various formats, from the 35mm to the 4x5, are used to complete assignments. Approaches to color film exposure and digital capture, manipulation, and printing are practiced and the affect of color is examined. Through reading assignments, slide presentations, and discussions, students explore historical and cultural implications of color photography. Weekly assignments and group critiques structure class discussion.

PREREQUISITE: VART 1401

## **VART 2403 c-VPA. Documentary Photography. T.B.A. Non-Standard Rotation. Spring 2018**

Sustained photographic exploration of situations that appear unfamiliar or foreign to the student's experience. A consideration of connections between the different moments encountered and described by the camera, followed with written and further visual articulation of discoveries made from these insights. Narrative strategies, viewer expectations, and the role of the image in the dissemination of knowledge are central concerns of critiques, discussions, and readings. Photographic prints to be produced only through the exposure of black-and-white film and traditional darkroom techniques. Course has co-requisite of Writing Through Photography (English 2856), and students must enroll in both courses. Final project consists of a book, exhibit, or publishable article employing both text and photographs.

PREREQUISITE: VART 1401

## **VART 2601 c-VPA. Sculpture II. David Snyder. Non-Standard Rotation. Fall 2017**

A continuation of principles introduced in Visual Arts 1601, with particular emphasis on independent projects.

PREREQUISITE: VART 1601

## **VART 2702 c-VPA. Advanced Design: Media. T.B.A. Every Spring. Spring 2018**

As technology has evolved so has the world of theater and dance. Advanced Design: Media offers students an in-depth look at the technology, theory, and aesthetic involved in creating highly developed projections and graphic sequences for stunning multimedia theater and dance productions. Students will learn the cutting edge 3D computer animation software Autodesk Maya and Adobe Creative Suite to design digital sets for contemporary performance. Assignments will include creating digital landscapes for specific scenes and developing short loop animations for digital prop placement. By the end of the semester students will have re-imagined and developed their original design of a play through computer generated sound and visuals. (Same as DANC 2302, THTR 2302)

PREREQUISITE: THTR 1302 (same as DANC 1302) or DANC 1302 or VART 1000 - 1999

## **VART 3800 c. Art and Time. Hilary Irons. Non-Standard Rotation. Fall 2017**

An exploration of the role of time in the visual arts. Through class assignments and independent projects, examines how artists can invoke and transform time. Attention given to historical and contemporary precedents. Seminar discussions, field trips, and class critiques. Not open to students who have credit for Visual Arts 2801.

PREREQUISITE: Two of: || VART 1100 - 2969 || and VART 1100 - 2969

## **VART 3801 c. Narrative Structures. Carrie Scanga. Non-Standard Rotation. Fall 2017**

Explores narrative content, forms, processes, meanings, and approaches in the visual arts, especially in the context of contemporary practice, through interdisciplinary media, as determined jointly by faculty and students in the course.

PREREQUISITE: Two of: || VART 1100 - 2969 || and VART 1100 - 2969

## **VART 3902 c. Senior Studio. T.B.A. Every Spring. Spring 2018**

Concentrates on strengthening critical and formal skills as students start developing an individual body of work. Includes periodic reviews by members of the department and culminates with a group exhibition at the conclusion of the semester.

PREREQUISITE: VART 3000 or higher

## Asian Studies

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### ASNS 1007 c. Food and Foodways in China: A Cultural History. Leah Zuo. Every Other Year. Fall 2017

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A cultural history of what, when, why, and how people eat in China. Explores a history of Chinese food, and more importantly, a history of China through its food. Structured around four historical periods (antiquity, middle period, late imperial, and modern), studies the connections between food and agriculture, politics, religion, health, technology, and literature. From one perspective, examines foodways in China as cultural constructs and introduces topics such as the human adaptation, experimentation, knowledge formation, technological development, cultural appropriation, and value judgment of food. From another, discusses the material aspects of a culinary history, e.g., the biological facts, ecological sensitivities, environmental adaptation, and historical evolution of foodstuffs. In correspondence with the four historical periods, provides opportunities to prepare and eat four meals, each of them designed to convey a broader sense of historical context. The meals include: Han aristocrat's feast (ancient), Song literati party (middle period), Hubei peasant meal (late imperial), and American Chinese takeout (modern). Meals are scheduled on Friday afternoons throughout the semester (not on regular class-meeting days). Attendance at these meals is not mandatory, but provide additional context and experience. Taken together, students are encouraged to reflect both on what food tells us about Chinese history, and how it causes us to reflect on our own everyday lives. (Same as HIST 1037)

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### ASNS 1026 c. Religion and Identity in Modern India. Anna Golovkova. Non-Standard Rotation. Fall 2017

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Examines dynamic interrelationships between religious beliefs, practices, codes of behavior, organizations, and places and identity in India. We survey religious texts, such as the Bhagavad Gita and the Qur'an, which have shaped India's competing political identities, and study nationalist and revivalist movements leading up to India's independence. The course culminates in a role-playing game set in 1945 India, which uses innovative methodology called Reacting to the Past. Students argue in character adhering to religious and political views of historical figures to improve their skills in speaking, writing, critical thinking, problem solving, leadership, and teamwork. (Same as REL 1010)

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### ASNS 1036 c. Commodity Life: Objects and Histories of India. Rachel Sturman. Every Fall. Fall 2017

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What kinds of meanings and histories are held within objects? Uses the lens of four objects in the Indian subcontinent—rice, textiles, yoga, and photography—to trace histories of knowledge and skill, of commodification and global circulation, of power relations, and of personal attachments that these objects have generated. Central is thinking through the creative but also power-laden processes of making, using, and interpreting. This approach to the creative potential of analysis infuses class writing, revision, and discussion. (Same as HIST 1039)

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## ASNS 1046 b. Global Media and Politics. Henry Laurence. Non-Standard Rotation. Fall 2017

Examines the impact of media including the Internet, newspapers, and television, on politics and society in cross-national perspective. Asks how differences in the ownership and regulation of media affect how news is selected and presented, and looks at various forms of government censorship and commercial self-censorship. Also considers the role of the media and “pop culture” in creating national identities, perpetuating ethnic stereotypes, and providing regime legitimization; and explores the impact of satellite television and the Internet on rural societies and authoritarian governments. (Same as GOV 1026)

## ASNS 1048 b. People Like Us: Class, Identity, and Inequality. Sara Dickey. Non-Standard Rotation. Fall 2017

Our socioeconomic class shapes who we are. At the same time, class is a powerful form of inequality. We use three ethnographic case studies of class (in China, India, and in the U.S.), along with fiction, poetry, and film, to explore the following questions: How is class “performed” and interpreted in different cultures? How do class identities feed back into systems of inequality? How does class intersect with other forms of identity and inequality, such as gender, race, and caste? Key theorists are also brought into play. (Same as ANTH 1029)

## ASNS 2005 c-IP. Science, Technology, and Society in China. Leah Zuo. Non-Standard Rotation. Spring 2018

Seminar. Examines Chinese science, technology, and medicine in the cultural, intellectual, and social circumstances. The first part surveys a selection of main fields of study in traditional Chinese science and technology, nodal points of invention and discovery, and important conceptual themes. The second part tackles the clash between traditional Chinese natural studies and modern science from the seventeenth through the twentieth centuries. Prominent themes include astronomy and court politics, printing technology and books, and the dissemination of Western natural science, among others. Reading materials reflect an interdisciplinary approach and include secondary literature on cultural, intellectual history, ethnography, and the sociology of scientific knowledge. (Same as HIST 2781)

## ASNS 2010 c-IP. The Emergence of Chinese Civilization. Leah Zuo. Non-Standard Rotation. Spring 2018

Introduction to ancient Chinese history (2000 B.C.E. to 800 C.E.). Explores the origins and foundations of Chinese civilization. Prominent themes include the inception of the imperial system, the intellectual florescence in classical China, the introduction and assimilation of Buddhism, the development of Chinese cosmology, and the interactions between early China and neighboring regions. Class discussion of historical writings complemented with literary works and selected pieces of the visual arts. Note: This course fulfills the pre-modern requirement for history majors. (Same as HIST 2320)

## ASNS 2011 c-ESD, IP. Late Imperial China. Leah Zuo. Non-Standard Rotation. Fall 2017

Introduction to late imperial China (800 to 1800) as the historical background to the modern age. Begins with the conditions shortly before the Golden Age (Tang Dynasty) collapses, and ends with the heyday of the last imperial dynasty (Qing Dynasty). Major topics include the burgeoning of modernity in economic and political patterns, the relation between state and society, the voice and presence of new social elites, ethnic identities, and the cultural, economic, and political encounters between China and the West. Note: This course fulfills the pre-modern requirement for history majors. (Same as HIST 2321)

## ASNS 2061 b-IP. U.S. - China Relations. Christopher Heurlin. Non-Standard Rotation. Fall 2017

Examines the development of United States relations with China. Begins with a brief historical examination of the Opium War, then examines United States policy towards the Nationalists and the Communists during the Chinese Civil War. In the aftermath of the civil war and subsequent revolution, the role of China in the Cold War will be discussed. Then focuses on more contemporary issues in United States-China relations, drawing links between the domestic politics of both countries and how they influence the formulation of foreign policy. Contemporary issues addressed include human rights, trade, the Taiwanese independence movement, nationalism, and China's growing economic influence in the world. (Same as GOV 2540)

## ASNS 2072 c-IP, VPA. History and Memory: China's Cultural Revolution through Film. Shu-chin Tsui. Every Other Fall. Fall 2017

Examines China's Great Proletarian Cultural Revolution (1966-1976) through the lens of cinema. Viewed as one of the most destructive mass movements in China's modern history, the CR dramatically shaped national politics and deeply affected the life of ordinary people. With film productions made during and after the CR as primary materials, the course seeks to explain the nature of the Cultural Revolution as well as how motion pictures (re)construct CR rhetoric and why the CR remains a source of trauma that haunts the memories of those who experienced it. Popular film titles such as "The White Haired Girl", "To Live", "Farewell My Concubine", and others will lead students on a journey through history via the cinemas of socialist model operas, post-socialist retrospections, and alternative re-constructions. The course aims to be intellectually thought-provoking and cinematically engaging. It fulfills the minor in Cinema Studies and Chinese as well as the major in Asian Studies. Neither a prerequisite nor knowledge of the Chinese language is required. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as CINE 2254)

## **ASNS 2076 c-IP. Fashion and Gender in China. Shu-chin Tsui. Non-Standard Rotation. Fall 2017**

Examines how the dress women wear and the fashion consumers pursuit reflect social-cultural identities and generate gender politics. Readings and discussions span historical periods, geographical locations, social-cultural groups, and identity categories. From bound feet to the Mao suit, and from qipao to wedding gowns, fashion styles and consumer trends inform a critical understanding of the nation, gender, body, class, and transnational flows. Topics include the intersections between foot-binding and femininity, qipao and the modern woman, the Mao suit and the invisible body, beauty and sexuality, oriental chic and re-oriental spectacle. With visual materials as primary source, and fashion theory the secondary, offers an opportunity to gain knowledge of visual literacy and to enhance analytical skills. (Same as GSWS 2076)

## **ASNS 2200 c-IP, VPA. Art and Revolution in Modern China. Peggy Wang. Non-Standard Rotation. Spring 2018**

Examines the multitude of visual expressions adopted, re-fashioned, and rejected from China's last dynasty (1644-1911) through the Cultural Revolution (1966-1976). Major themes include the tension between identity and modernity, Westernization, the establishment of new institutions for art, and the relationship between cultural production and politics. Formats under study include ink painting, oil painting, woodcuts, advertisements, and propaganda. Comparisons with other cultures conducted to interrogate questions such as how art mobilizes revolution. (Same as ARTH 2200)

PREREQUISITE: ARTH 1100 or Placement in above ARTH 1100

## **ASNS 2252 c-ESD, IP. Culture and Conquest in Japan: An Introductory History to 1800. Sakura Christmas. Non-Standard Rotation. Spring 2018**

How did Japan become Japan? This course introduces the origins of Japan from the archeological record until industrial modernity. Lectures survey the unification of Japan under a court-centered state, the rise and demise of the samurai as its ruling order, and the archipelago's shifting relationship to the larger world. We will not only focus on the culture of conquest by the warrior class, but also conquest via culture as inhabitants of the archipelago transferred and transformed material commodities, knowledge systems, and sacred beliefs from beyond its horizons. Readings emphasize voices that comment on gender, status, religion, science, and nature. Note: This course is part of the following field(s) of study: East Asia. It also meets the pre-modern requirement. (Same as HIST 2420)

## **ASNS 2310 c-ESD, IP. The Japanese Empire and World War II. Sakura Christmas. Non-Standard Rotation. Fall 2017**

Seminar. Charts the sudden rise and demise of the Japanese empire in the making of modern East Asia. Once stretching from the Mongolian steppe to the South Seas mandate, the Japanese empire continues to evoke controversy to this day. Discussions call attention to competing imperial visions, which challenged the coherence of the project as a whole. Primary sources introduce the lived experience of various individuals—emperors and coolies alike—who both conquered and capitulated to the imperial regime. Topics covered include settler colonialism, independence movements, transnational labor, fascist ideology, environmental warfare, the conundrum of collaboration, and war trials. Note: This course is part of the following field(s) of study: East Asia. (Same as HIST 2890)

## **ASNS 2311 c-ESD, IP. Modernity and Identity in Japan. Sakura Christmas. Non-Standard Rotation. Fall 2017**

In 1853, Commodore Matthew Perry sailed to Japan with four naval warships and issued an ultimatum: open up to trade or face foreign invasion. Charts Japan's swift emergence from its feudal origins to become the world's first non-Western, modern imperial power out of its feudal origins. Lectures introduce the origins, course, and consequences of building a modern state from the perspective of various actors that shaped its past: rebellious samurai, anarchist activists, the modern girl, imperial fascists, and office salarymen. Readings complicate dichotomies of East and West, modern and feudal, nation and empire through the lens of ethnicity, class, and gender. Note: This course is part of the following field(s) of study: East Asia. (Same as HIST 2421)

## **ASNS 2320 b-ESD, IP. Japanese Politics and Society. Henry Laurence. Every Fall. Fall 2017**

Comprehensive overview of modern Japanese politics in historical, social, and cultural context. Analyzes the electoral dominance of the Liberal Democratic Party, the nature of democratic politics, and the rise and fall of the economy. Other topics include the status of women and ethnic minorities, education, war guilt, nationalism, and the role of the media. (Same as GOV 2450)

## **ASNS 2402 c-IP, VPA. Japanese Popular Culture in Literature and Art. Christopher Born. Non-Standard Rotation. Fall 2017**

Introduces students to the world of popular culture in contemporary Japan. With an eye upon historical and social contexts, explores a wide variety of media—manga (comics), anime (animation), literature, and art—and the role of pop culture in daily life, fashion, film, and music. Considers the interplay of Japan's popular culture with that of its East Asian neighbors and Japan's prominence within the global pop-mediascape. Topics include Miyazaki Hayao and environmentalism, gender roles and mobility, the self and subjectivities, idealized worlds and character tropes, disaster and recovery, and the rural-urban divide. No knowledge of Japanese required.

## **ASNS 2551 c-IP. Mahayana Buddhism. John Holt. Non-Standard Rotation. Fall 2017**

Studies the emergence of Mahayana Buddhist worldviews as reflected in primary sources of Indian, Chinese, and Japanese origins. Buddhist texts include the Buddhacarita (Life of Buddha), the Platform Sutra of the Sixth Patriarch, the Prajnaparamita-hrdaya Sutra (Heart Sutra of the Perfection of Wisdom), the Saddharmapundarika Sutra (the Lotus Sutra), the Sukhavati Vyuha (Discourse on the Pure Land), and the Vajraccedika Sutra (the Diamond-Cutter), among others. (Same as REL 2223)



## ASNS 2581 c-ESD, IP. The Making of Modern India and Pakistan. Rachel Sturman. Every Other Fall. Fall 2017

Traces the history of India and Pakistan from the rise of British imperial power in the mid-eighteenth century to the present. Topics include the formation of a colonial economy and society; religious and social reform; the emergence of anti-colonial nationalism; the road to independence and partition; and issues of secularism, democracy, and inequality that have shaped post-colonial Indian and Pakistani society. This course is part of the following field(s) of study: South Asia and Colonial Worlds. (Same as HIST 2342)

## ASNS 2802 c-ESD, IP. Asian Diaspora Literature of World War II. Belinda Kong. Non-Standard Rotation. Fall 2017

Intermediate Seminar. Focuses on World War II as a global moment when modernity's two sides, its dreams and nightmares, collided. Emphasis on contemporary Asian diaspora Anglophone fiction that probes the exclusions and failures of nation and empire—foundational categories of modernity—from both Western and Asian perspectives. On the one hand, World War II marks prominently the plurality of modernities in our world: as certain nations and imperial powers entered into their twilight years, others were just emerging. At the same time, World War II reveals how such grand projects of modernity as national consolidation, ethnic unification, and imperial expansion have led to consequences that include colonialism, internment camps, the atom bomb, sexual slavery, genocide, and the widespread displacement of peoples that inaugurates diasporas. Diaspora literature thus constitutes one significant focal point where modernity may be critically interrogated. (Same as ENGL 2005)

## ASNS 2806 c-ESD. New Fictions of Asian America. Belinda Kong. Non-Standard Rotation. Fall 2017

Examines developments in Asian American literature since 2000 and asks how postmillennial fictions extend earlier writings' core concerns with racial identity and national belonging in the United States. Themes and contexts include globalization and transnationalism, illegal immigration and refugee experience, the post-9/11 security state and surveillance, the expansion of Asian capital, the global financial crisis, digital technology and social media, and climate change. Considers the diverse genres and functions of Asian American literature as not simply ethnic self-writing but also social satire, political critique, historical archaeology, cultural memory, and dystopic science fiction. (Same as ENGL 2758)

## ASNS 2830 b-IP. Topics on Asian Economies. T.B.A. Non-Standard Rotation. Spring 2018

A study of the similarities and differences in growth experience and the level of economic output per person in Asian countries. Explores possible causes of differences in economic paths, with a focus on several important economies, including China and Japan. Also discusses the relationship between the Asian economies and the United States economy. (Same as ECON 2239)

PREREQUISITE: Two of: || either ECON 1050 or ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level



## ASNS 2880 c-ESD. Asian American History, 1850 to the Present. Connie Chiang. Every Other Fall. Fall 2017

Surveys the history of Asian Americans from the mid-nineteenth century to the present. Explores the changing experiences of Asian immigrants and Asian Americans within the larger context of American history. Major topics include immigration and migration, race relations, anti-Asian movements, labor issues, gender relations, family and community formation, resistance and civil rights, and representations of Asian Americans in American popular culture. Readings and course materials include scholarly essays and books, primary documents, novels, memoirs, and films. This course is part of the following field(s) of study: United States. (Same as HIST 2161)

## ASNS 2890 c-IP. Environmental History of East Asia. T.B.A. Non-Standard Rotation. Spring 2018

Seminar. Examines the evolving relationship between states and nature in the emergence of modern East Asia. In debating the narrative of environmental decline in East Asia, readings and discussions focus on how successive regimes that ruled China, Japan, and Korea approached their environments and, conversely, how those environments also structured human societies across time. Spanning from the seventeenth to twentieth century, topics include: commodity frontiers, environmental sustainability, public health, industrial pollution, and nuclear technology, and how these issues link to formations of ethnic and economic difference in both national and imperial communities. Note: This course is part of the following field(s) of study: East Asia. (Same as ENVS 2491, HIST 2891)

## CHIN 1101 c. Elementary Chinese I. Songren Cui. Every Fall. Fall 2017

A foundation course for communicative skills in modern Chinese (Mandarin). Five hours of class per week. Introduction to the sound system, essential grammar, basic vocabulary, and approximately 350 characters (simplified version). Develops rudimentary communicative skills. No prerequisite. Followed by Chinese 1102.

## CHIN 1102 c. Elementary Chinese II. T.B.A. Every Spring. Spring 2018

A continuation of Chinese 1101. Five hours of class per week. Covers most of the essential grammatical structures and vocabulary for basic survival needs and simple daily routine conversations. Introduction to the next 350 characters (simplified version), use of Chinese-English dictionary. Followed by Chinese 2203.

PREREQUISITE: CHIN 1101 or Placement in CHIN 1102

## CHIN 1103 c. Advanced Elementary Chinese I. Xiaoke Jia. Every Fall. Fall 2017

An accelerated course for elementary Chinese designed for heritage speakers and for students who have had some background in Chinese language. Emphasis on improvement of pronunciation, consolidation of basic Chinese grammar, vocabulary enhancement, reading comprehension, and writing. Five hours of class per week and individual tutorials. Followed by Chinese 1104. Students should consult with the program about appropriate placement.

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## CHIN 1104 c. Advanced Elementary Chinese II. T.B.A. Every Spring. Spring 2018

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A continuation of Chinese 1103. Five hours of class per week. An all-around upgrade of communicative skills with an emphasis on accuracy and fluency. Covers more than 1,000 Chinese characters together with Chinese 1103. Propels those with sufficient competence directly to Advanced-Intermediate Chinese [2205 and 2206] after a year of intensive training while prepares others to move up to intermediate (second-year) Chinese language course. Followed by Chinese 2203 or 2205 with instructor's approval.

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PREREQUISITE: CHIN 1103

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## CHIN 2203 c. Intermediate Chinese I. Xiaoke Jia. Every Fall. Fall 2017

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An intermediate course in modern Chinese. Five hours of class per week. Consolidates and expands the knowledge of grammar and vocabulary, with 400 additional characters. Further improves students' Chinese proficiency with a focus on accuracy, fluency, and complexity. Followed by Chinese 2204.

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PREREQUISITE: CHIN 1102 or CHIN 1104 or Placement in CHIN 2203

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## CHIN 2204 c. Intermediate Chinese II. T.B.A. Every Spring. Spring 2018

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A continuation of Chinese 2203. Five hours of class per week. Further develops students' communicative competence and strives to achieve a balance between the receptive and productive skills. Students learn another 400 characters; read longer, more complex texts; and write short compositions with increasing discourse cohesion. Followed by Chinese 2205.

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PREREQUISITE: CHIN 2203

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## CHIN 2205 c. Advanced-Intermediate Chinese I. Songren Cui. Every Fall. Fall 2017

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A pre-advanced course in modern Chinese. Three hours of class per week. Upgrades students' linguistic skills and cultural knowledge to explore edited or semi-authentic materials. Followed by Chinese 2206.

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PREREQUISITE: CHIN 2204 or Placement in CHIN 2205

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## CHIN 2206 c. Advanced-Intermediate Chinese II. T.B.A. Every Spring. Spring 2018

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A continuation of Chinese 2205. Three hours of class per week. Further enhances students' ability in the three modes of communication: interpretive, interpersonal, and presentative. Focuses on the improvement of reading comprehension and speed, and essay writing skills of expository and argumentative essays. Deals particularly with edited and/or authentic materials from Chinese mass media such as newspapers and the Internet. Followed by Chinese 3307.

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PREREQUISITE: CHIN 2205

## CHIN 3307 c. Advanced Chinese I. Xiaoke Jia. Every Fall. Fall 2017

An advanced course in modern Chinese. Three hours of class per week. Designed to develop mastery of the spoken and written language. Emphasis given to reading and writing, with focus on accuracy, complexity, and fluency in oral as well as written expression. Assigned work includes written composition and oral presentations. Repeatable when contents are different.

PREREQUISITE: CHIN 2206 or Placement in CHIN 3307

## CHIN 3308 c. Advanced Chinese II. T.B.A. Every Spring. Spring 2018

An advanced course in modern Chinese. Three hours of class per week. Study authentic materials, which may vary from semester to semester depending on the instructor and students' interests and needs. Prepare students to make a successful transition linguistically and culturally from textbook Chinese to the real world, through independent reading, formal critique, and group discussion. Further enhances the accuracy, complexity, and fluency of students' expressions. Repeatable when contents are different.

PREREQUISITE: CHIN 2206

## JPN 1101 c. Elementary Japanese I. Hiroo Aridome. Every Fall. Fall 2017

An introductory course in modern Japanese language. In addition to mastering the basics of grammar, emphasis is placed on active functional communication in the language, as well as reading and listening comprehension. Context-oriented conversation drills are complemented by audio materials. Basic cultural information also presented. The two kana syllabaries and sixty commonly used kanji are introduced. No prerequisite. Followed by Japanese 1102.

## JPN 1102 c. Elementary Japanese II. T.B.A. Every Spring. Spring 2018

A continuation of the fundamentals of Japanese grammar structures and further acquisition of spoken communication skills, listening comprehension, and proficiency in reading and writing. Introduces an additional ninety kanji.

PREREQUISITE: JPN 1101 or Placement in JPN 1102

## JPN 2203 c. Intermediate Japanese I. Christopher Born. Every Fall. Fall 2017

An intermediate course in modern Japanese language, with introduction of advanced grammatical structures, vocabulary, and characters. Continuing emphasis on acquisition of well-balanced language skills based on an understanding of the actual use of the language in the Japanese sociocultural context. Introduces an additional 100 kanji.

PREREQUISITE: JPN 1102 or Placement in JPN 2203

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**JPN 2204 c. Intermediate Japanese II. T.B.A. Every Spring. Spring 2018**

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A continuation of Japanese 2203 with the introduction of more advanced grammatical structures, vocabulary, and characters.

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PREREQUISITE: JPN 2203

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**JPN 2205 c. Advanced-Intermediate Japanese I. The Department. Every Fall. Fall 2017**

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Building on the fundamentals of Elementary and Intermediate Japanese, students increase their proficiency in both the spoken and written language. A variety of written and audiovisual Japanese language materials (essays, movies, manga, etc.) are used to consolidate and expand mastery of more advanced grammatical structures and vocabulary. Students read or watch relevant materials, discuss in class, and then write and/or present on selected Japan-related topics.

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PREREQUISITE: JPN 2204 or Placement in JPN 2205

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**JPN 2206 c. Advanced-Intermediate Japanese II. T.B.A. Every Spring. Spring 2018**

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A continuation and progression of materials used in Japanese 2205.

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PREREQUISITE: JPN 2205

## Biochemistry

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### **BIOC 2124 a-MCSR, INS. Biochemistry and Cell Biology. Stephanie Richards. Every Fall. Spring 2018**

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Focuses on the structure and function of cells as we have come to know them through the interpretation of direct observations and experimental results. Emphasis is on the scientific (thought) processes that have allowed us to understand what we know today, emphasizing the use of genetic, biochemical, and optical analysis to understand fundamental biological processes. Covers details of the organization and expression of genetic information, and the biosynthesis, sorting, and function of cellular components within the cell. Concludes with examples of how cells perceive signals from other cells within cell populations, tissues, organisms, and the environment. Three hours of lab each week. Not open to students who have credit for Biology 2423. (Same as BIOL 2124)

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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### **BIOC 2320 a-MCSR. Biochemistry. T.B.A. Every Spring. Spring 2018**

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Focuses on the chemistry of living organisms. Topics include structure, conformation, and properties of the major classes of biomolecules (proteins, nucleic acids, carbohydrates, and lipids); enzyme mechanisms, kinetics, and regulation; metabolic transformations; energetics and metabolic control. Lectures and four hours of laboratory work per week. This course satisfies a requirement for the biochemistry major. (Same as CHEM 2320)

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PREREQUISITE: CHEM 2260

## Biology

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### **BIOL 1023 a. Personal Genomes. Jack Bateman. Non-Standard Rotation. Fall 2017**

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An introduction to the field of genetics and its impact on the modern world. As the cost of DNA sequence analysis plummets, many believe that sequencing entire genomes of individuals will soon become part of routine preventative health care. How can information gleaned from genome affect decisions about health? Beyond medical applications, how might personal genetic information be used in other areas of life, and society as a whole? What ethical, legal, and social issues are raised by widespread use of genetic information? These questions are explored through readings, discussion, and writing assignments.

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### **BIOL 1080 a-INS. Mechanisms of Neurological Disorders. Christoph Straub. Non-Standard Rotation. Fall 2017**

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Neurological disorders—such as Alzheimer’s disease, Parkinson’s disease, or autism—are on the rise as human life expectancy increases. First addresses the clinical manifestation of different neurological disorders, and then explores the underlying affected brain regions focusing on how dysfunctions in biological mechanisms lead to disease. Also includes discussions on treatment options and ethical aspects of neurological disorders.

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### **BIOL 1090 a-INS. Understanding Climate Change. T.B.A. Non-Standard Rotation. Spring 2018**

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Why is the global climate changing and how will biological systems respond? Includes sections on climate systems and climate change, reconstructing ancient climates and past biological responses, predicting future climates and biological responses, climate policy, the energy crisis, and potential solutions. Incorporates a few field trips and laboratories designed to illustrate approaches to climate change science at the cellular, physiological, and ecological levels. (Same as ENVS 1090)

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### **BIOL 1101 a-MCSR, INS. Biological Principles I. Anne McBride. Every Fall. Fall 2017**

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The first in a two-semester introductory biology sequence. Topics include fundamental principles of cellular and molecular biology with an emphasis on providing a problem-solving approach to an understanding of genes, RNA, proteins, and cell structure and communication. Focuses on developing quantitative skills, as well as critical thinking and problem solving skills. Lecture and weekly laboratory/discussion groups. To ensure proper placement, students must take the biology placement examination and must be recommended for placement in Biology 1101. Students continuing in biology will take Biology 1102 , not Biology 1109 , as their next biology course.

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PREREQUISITE: Placement in BIOL 1101

## **BIOL 1102 a-MCSR, INS. Biological Principles II. T.B.A. Every Spring. Spring 2018**

The second in a two-semester introductory biology sequence. Emphasizes fundamental biological principles extending from the physiological to the ecosystem level of living organisms. Topics include physiology, ecology, and evolutionary biology, with a focus on developing quantitative skills as well as critical thinking and problem solving skills. Lecture and weekly laboratory/discussion groups.

PREREQUISITE: BIOL 1101

## **BIOL 1109 a-MCSR, INS. Scientific Reasoning in Biology. T.B.A. Every Semester. Spring 2018**

Lectures examine fundamental biological principles, from the sub-cellular to the ecosystem level with an emphasis on critical thinking and the scientific method. Laboratory sessions will help develop a deeper understanding of the techniques and methods used in the biological science by requiring students to design and conduct their own experiments. Lecture and weekly laboratory/discussion groups. To ensure proper placement, students must take the biology placement examination and must be recommended for placement in Biology 1109.

PREREQUISITE: Placement in BIOL 1109

## **BIOL 1158 a-MCSR, INS. Perspectives in Environmental Science. T.B.A. Every Spring. Spring 2018**

Understanding environmental challenges requires scientific knowledge about the different spheres of the Earth -- land, water, air, and life -- and how they interact. Presents integrated perspectives across the fields of biology, chemistry, and earth and oceanographic science to examine the scientific basis for environmental change from the molecular to the global level. Foundational principles are developed to address major course themes, including climate change, energy, soil/air/water pollution, chemical exposure and risk, land use change, and biodiversity loss. Laboratory sessions consist of local field trips, laboratory experiments, group research, case study exercises, and discussions of current and classic scientific literature.

(Same as CHEM 1105, ENVS 2201)

PREREQUISITE: BIOL 1101 or BIOL 1109 or CHEM 1091 - 2260 or PHYS 1130 or PHYS 1140 or EOS 1105 or EOS 1305 (same as ENVS 1104) or EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or EOS 2115 or EOS 2335 or EOS 2345 (same as ENVS 2270) or EOS 2365 or EOS 2525 (same as ENVS 2251) or EOS 2535 or EOS 2585 (same as ENVS 2282) or ENVS 1101

## **BIOL 2112 a-MCSR, INS. Genetics and Molecular Biology. T.B.A. Every Spring. Spring 2018**

Integrated coverage of organismic and molecular levels of genetic systems. Topics include modes of inheritance, the structure and function of chromosomes, the mechanisms and control of gene expression, recombination, mutagenesis, techniques of molecular biology, and human genetic variation. Laboratory sessions are scheduled.

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2118 a-INS. Microbiology. T.B.A. Every Spring. Spring 2018**

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An examination of the structure and function of microorganisms, from viruses to bacteria to fungi, with an emphasis on molecular descriptions. Subjects covered include microbial structure, metabolism, and genetics. Control of microorganisms and environmental interactions are also discussed. Laboratory sessions every week. Chemistry 2250 is recommended.

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2124 a-MCSR, INS. Biochemistry and Cell Biology. Stephanie Richards. Every Fall. Spring 2018**

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Focuses on the structure and function of cells as we have come to know them through the interpretation of direct observations and experimental results. Emphasis is on the scientific (thought) processes that have allowed us to understand what we know today, emphasizing the use of genetic, biochemical, and optical analysis to understand fundamental biological processes. Covers details of the organization and expression of genetic information, and the biosynthesis, sorting, and function of cellular components within the cell. Concludes with examples of how cells perceive signals from other cells within cell populations, tissues, organisms, and the environment. Three hours of lab each week. Not open to students who have credit for Biology 2423. (Same as BIOC 2124)

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2135 a-MCSR, INS. Neurobiology. Hadley Horch. Every Fall. Fall 2017**

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Examines fundamental concepts in neurobiology from the molecular to the systems level. Topics include neuronal communication, gene regulation, morphology, neuronal development, axon guidance, mechanisms of neuronal plasticity, sensory systems, and the molecular basis of behavior and disease. Weekly lab sessions introduce a wide range of methods used to examine neurons and neuronal systems. (Same as NEUR 2135)

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2175 a-MCSR, INS. Developmental Biology. Stephanie Richards. Every Fall. Fall 2017**

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An examination of current concepts of embryonic development, with an emphasis on experimental design. Topics include cell fate specification, morphogenetic movements, cell signaling, differential gene expression and regulation, organogenesis, and the evolutionary context of model systems. Project-oriented laboratory work emphasizes experimental methods. Lectures and three hours of laboratory per week.

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level



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**BIOL 2210 a-MCSR, INS. Plant Ecophysiology. Barry Logan. Every Fall. Fall 2017**


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Examines the functional attributes of plants and the manner in which they vary across the plant kingdom by the processes of evolution and acclimation. Topics of focus include photosynthesis and protection against high-light stress, the acquisition and distribution of water and mineral nutrients, and environmental and hormonal control of development. Special topics discussed may include plant parasitism, carnivory, the origins and present state of agriculture, plant responses to global climate change, plant life in extreme environments, and the impacts of local land-use history on plant communities. Contemporary research instrumentation is used in weekly laboratories, some conducted in the field, to enable first-hand exploration of phenomena discussed in lecture. Includes an optional excursion to three of the North American deserts of the Southwest (the Sonoran and Mojave Deserts and the Great Interior Basin) during Thanksgiving vacation. (Same as ENVS 2223)

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2214 a-MCSR, INS. Comparative Physiology. T.B.A. Every Spring. Spring 2018**


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An examination of animal function, from the cellular to the organismal level. The underlying concepts are emphasized, as are the experimental data that support current understanding of animal function. Topics include the nervous system, hormones, respiration, circulation, osmoregulation, digestion, and thermoregulation. Labs are short, student-designed projects involving a variety of instrumentation. Lectures and four hours of laboratory work per week. (Same as NEUR 2214)

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PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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**BIOL 2232 a-MCSR, INS. Benthic Ecology. David Carlon. Sarah Kingston. Bobbie Lyon. Non-Standard Rotation. Fall 2017**


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The principles of ecology emphasizing the hard- and soft-bottom communities of Casco Bay and Harpswell Sound. Field trips and field exercises demonstrate the quantitative principles of marine ecological research, including good practices in sampling designs and field experiments. A class field project designs and implements a long-term study, based at the Bowdoin Marine Laboratory, to monitor and detect changes in community structure driven by climate change in the twenty-first century. Assumes a basic knowledge of biological statistics. Taught in residence at the Bowdoin Marine Laboratory, Biology 2232/Environmental Studies 2232 is a course-module in the Bowdoin Marine Science Semester. Biology 2501 (same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as ENVS 2232)

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PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

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**BIOL 2284 a. Ecology of Rivers. Vladimir Douhovnikoff. Every Other Fall. Fall 2017**


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Explores the ecology of river systems. Rivers are linear features through watersheds and across the landscape where ecosystem influences are reflected, focused, and transported from hilltops to coastal estuaries, and sometimes back again. Considers the role of rivers as corridors connecting a wide range of ecosystems, as indicators of broader landscape ecology, and as ecosystems in their own right with particular focus on the interaction of geomorphology, hydrology, and biology in the development and function of these dynamic and essential ecosystems. (Same as ENVS 2284)

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PREREQUISITE: BIOL 2315 (same as ENVS 2224) or BIOL 2316 or BIOL 2319 (same as ENVS 2229) or BIOL 2325 (same as ENVS 2225) or BIOL 2330 (same as ENVS 2233) or ENVS 2224 or ENVS 2229 or ENVS 2225 or ENVS 2233

## **BIOL 2316 a-MCSR, INS. Evolution. T.B.A. Every Spring. Spring 2018**

Examines one of the most breathtaking ideas in the history of science -- that all life on this planet descended from a common ancestor. An understanding of evolution illuminates every subject in biology, from molecular biology to ecology. Provides a broad overview of evolutionary ideas, including the modern theory of evolution by natural selection, evolution of sexual reproduction, patterns of speciation and macro-evolutionary change, evolution of sexual dimorphisms, selfish genetic elements, and kin selection. Laboratory sessions are devoted to semester-long, independent research projects.

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

## **BIOL 2319 a-MCSR, INS. Biology of Marine Organisms. Amy Johnson. Every Fall. Fall 2017**

The study of the biology and ecology of marine mammals, seabirds, fish, intertidal and subtidal invertebrates, algae, and plankton. Also considers the biogeographic consequences of global and local ocean currents on the evolution and ecology of marine organisms. Laboratories, field trips, and research projects emphasize natural history, functional morphology, and ecology. Lectures and four hours of laboratory or field trip per week. One weekend field trip included. (Same as ENVS 2229)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

## **BIOL 2325 a-MCSR, INS. Biodiversity and Conservation Science. John Lichter. Non-Standard Rotation. Fall 2017**

People rely on nature for food, materials, medicines, and recreation, yet the fate of Earth's biodiversity is rarely given priority among the many pressing problems facing humanity today. Explores the interactions within and among populations of plants, animals, and microorganisms, and the mechanisms by which those interactions are regulated by the physical and chemical environment. Major themes are biodiversity and the processes that maintain biodiversity, the relationship between biodiversity and ecosystem function, and the science underlying conservation efforts. Laboratory sessions consist of student research, local field trips, laboratory exercises, and discussions of current and classic ecological literature. (Same as ENVS 2225)

PREREQUISITE: BIOL 1102 or BIOL 1109 or BIOL 1158 or CHEM 1105 or ENVS 2201 (same as BIOL 1158 and CHEM 1105)

## **BIOL 2330 a-MCSR, INS. Marine Molecular Ecology and Evolution. Sarah Kingston. Bobbie Lyon. David Carlon. Non-Standard Rotation. Fall 2017**

Features the application of molecular data to ecological and evolutionary problems in the sea. Hands on laboratory work will introduce students to sampling, generation, and analysis of molecular data sets with Sanger-based technology and Next Generation Sequencing. Lectures, discussions, and computer-based simulations will demonstrate the relevant theoretical principles of population genetics and phylogenetics. A class project will begin a long-term sampling program that uses DNA barcoding to understand temporal and spatial change in the ocean. Taught in residence at the Bowdoin Marine Laboratory, Biology 2330/Environmental Studies 2233 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2501 (same as Environmental Studies 2231), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as ENVS 2233)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

## **BIOL 2501 a-INS. Biological Oceanography. David Carlon. Sarah Kingston. Bobbie Lyon. Non-Standard Rotation. Fall 2017**

Features classroom, laboratory, and fieldwork emphasizing fundamental biological processes operating in pelagic environments. It includes a hybrid of topics traditionally taught in physical and biological oceanography courses: major ocean current systems, physical structure of the water column, patterns and process of primary production, structure and function of pelagic food webs. Field trips to Casco Bay and Harpswell Sound will introduce students to the methods and data structures of biological oceanography. Taught in residence at the Bowdoin Marine Laboratory, Biology 2501/Environmental Studies 2231 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as ENVS 2231)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

## **BIOL 2553 a-INS. Neurophysiology. Christoph Straub. Every Fall. Fall 2017**

A comparative study of the function of the nervous system in invertebrate and vertebrate animals. Topics include the mechanism that underlie both action potentials and patterns of spontaneous activity in individual nerve cells, interactions between neurons, and the organization of neurons into larger functional units. Lectures and four hours of laboratory work per week. (Same as NEUR 2553)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and either BIOL 2135 or BIOL 2214 or PSYC 2050

## **BIOL 2554 a-MCSR, INS. Biomechanics. T.B.A. Every Spring. Spring 2018**

Examines the quantitative and qualitative characterization of organismal morphology and explores the relationship of morphology to measurable components of an organism's mechanical, hydrodynamic, and ecological environment. Lectures, problem sets, and individual research projects emphasize (1) the analysis of morphology, including analyses of the shape of individual organisms, different modes of locomotion and the mechanical and molecular organization of the tissues; (2) characterization of water flow associated with organisms; and (3) analyses of the ecological and mechanical consequences to organisms of their interaction with their environment.

PREREQUISITE: BIOL 1102 or BIOL 1109 or BIOL 2100 or higher or CHEM 1092 or higher or EOS 1100 or higher or MATH 1100 or higher or PHYS 1100 or higher

## **BIOL 2566 a-INS. Molecular Neurobiology. T.B.A. Every Spring. Spring 2018**

Examination of the molecular control of neuronal structure and function. Topics include the molecular basis of neuronal excitability, the factors involved in chemical and contact-mediated neuronal communication, and the complex molecular control of developing and regenerating nervous systems. In the spring of 2017, students enrolling in Molecular Neurobiology have two choices for the lab. They may enroll in a traditional weekly lab (LAB 2 offered on Tuesday), or enroll in an intensive 8-day lab (LAB 1) to be held during the first half of spring break at Mount Desert Island Biological Laboratory, in Salisbury Cove, Maine. Participants will stay in dorms and focus solely on lab work for the duration of the lab. This experience will completely replace weekly labs. The focus of the lab will be learning Bioinformatics and running quantitative-PCR experiments. All expenses (transportation, room, and board) are covered. Signing up for either lab section (weekly Tuesday labs--CRN# 20059, or the intensive 8 days over spring break --CRN# 20058) completes the laboratory requirement for the course. (Same as NEUR 2566)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and either BIOL 2112 or BIOL 2124 (same as BIOC 2124) or BIOL 2135 (same as NEUR 2135) or BIOL 2553 (same as NEUR 2553) or PSYC 2050 (same as NEUR 2050)

## **BIOL 3304 a-INS. The RNA World. Anne McBride. Non-Standard Rotation. Fall 2017**

Seminar exploring the numerous roles of ribonucleic acid, from the discovery of RNA as a cellular messenger to the development of RNAs to treat disease. Topics also include RNA enzymes, interactions of RNA viruses with host cells, RNA tools in biotechnology, and RNA as a potential origin of life. Focuses on discussions of papers from the primary literature.

PREREQUISITE: BIOL 2112 or BIOL 2118 or BIOL 2124 (same as BIOC 2124) or BIOL 2423 (same as BIOC 2423) or CHEM 2320 (same as BIOC 2320)

## **BIOL 3307 a-INS. Evolutionary Developmental Biology. T.B.A. Every Spring. Spring 2018**

Advanced seminar investigating the synergistic but complex interface between the fields of developmental and evolutionary biology. Topics include the evolution of novel structures, developmental constraints to evolution, evolution of developmental gene regulation, and the generation of variation. Readings and discussions from the primary scientific literature.

PREREQUISITE: BIOL 2175 or BIOL 2316

## **BIOL 3314 a-INS. Advanced Genetics and Epigenetics. Jack Bateman. Every Fall. Fall 2017**

A seminar exploring the complex relationship between genotype and phenotype, with an emphasis on emerging studies of lesser-known mechanisms of inheritance and gene regulation. Topics include dosage compensation, parental imprinting, paramutation, random monoallelic expression, gene regulation by small RNAs, DNA elimination, copy number polymorphism, and prions. Reading and discussion of articles from the primary literature.

PREREQUISITE: BIOL 2112

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**BIOL 3317 a-INS. Molecular Evolution. Michael Palopoli. Every Fall. Fall 2017**


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Examines the dynamics of evolutionary change at the molecular level. Topics include neutral theory of molecular evolution, rates and patterns of change in nucleotide sequences and proteins, molecular phylogenetics, and genome evolution. Students read and discuss papers from the scientific literature.

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PREREQUISITE: BIOL 2112 or BIOL 2118 or BIOL 2124 or BIOL 2175 or BIOL 2316

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**BIOL 3329 a-INS. Neuronal Regeneration. Hadley Horch. Non-Standard Rotation. Fall 2017**


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The consequences of neuronal damage in humans, especially in the brain and spinal cord, are frequently devastating and permanent. Invertebrates, on the other hand, are often capable of complete functional regeneration. Examines the varied responses to neuronal injury in a range of species. Topics include neuronal regeneration in planaria, insects, amphibians, and mammals. Students read and discuss original papers from the literature in an attempt to understand the basis of the radically different regenerative responses mounted by a variety of neuronal systems. (Same as NEUR 3329)

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PREREQUISITE: BIOL 2112 or BIOL 2124 or BIOL 2135 or BIOL 2175 or BIOL 2553 or BIOL 2566 or PSYC 2750 or PSYC 2751

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**BIOL 3394 a. Ecological Recovery in Maine's Coastal Ecosystem. John Lichter. Non-Standard Rotation. Spring 2018**


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Maine's coastal ecosystems once supported prodigious abundances of wildlife that benefitted human communities for millennia before succumbing to multiple stresses during the industrial era. Today, it is possible to restore ecosystem structure and functionality for the benefit of wildlife and to regain some of the original ecological services for human benefit. Students examine Maine's coastal ecosystems as socioecological systems and apply ecological principles to understand how society could promote ecological recovery and maintain resilient ecosystems and ecosystem services over the long term. Interdisciplinary seminar with focus on ecology and environmental history. (Same as ENVS 3994)

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PREREQUISITE: ENVS 2201 (same as BIOL 1158 and CHEM 1105) or BIOL 1158 or CHEM 1105 or BIOL 2000 - 2969 or BIOL 3000 or higher or CHEM 2000 - 2969 or CHEM 3000 or higher or EOS 2000 - 2969 or EOS 3000 or higher or PHYS 2000 - 2969 or PHYS 3000 or higher

## Chemistry

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### **CHEM 1058 a-INS. Drug Discovery. Danielle Dube. Non-Standard Rotation. Fall 2017**

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The process of drug discovery of medicinal compounds has evolved over millennia, from the shaman's use of medicinal herbs to the highly evolved techniques of rational design and high-throughput screening used by today's pharmaceutical industry. Examines past and present approaches to drug discovery, with an emphasis on the natural world as a source of drugs, historical examples of drug discovery, and the experiments undertaken to validate a drug. Encourages students to take initial steps to identify novel therapeutics and to directly compare conventional versus herbal remedies in integrated laboratory exercises. Assumes no background in science. Not open to students who have credit for a chemistry course numbered 1000 (100) or higher.

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### **CHEM 1060 a-INS. Chemistry and the Quest for Discovery. T.B.A. Non-Standard Rotation. Spring 2018**

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An exploration of the nature and evolution of the scientific discovery process as viewed through the lens of important historical and contemporary innovations in the field of chemistry. Examines relationships between cultural context and the motivation, practice, and impact of scientific research. Assumes no background in science. Students participate in weekly laboratory discovery experiences. Not open to students who have credit for a chemistry course numbered 1090 or above.

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### **CHEM 1091 a-INS. Introductory Chemistry and Quantitative Reasoning I. Michael Danahy. Every Fall. Fall 2017**

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The first course in a two-semester introductory college chemistry sequence covering the same content as Chemistry 1101/1102 with additional instruction focused on developing quantitative reasoning and problem-solving skills in the context of learning chemistry. Topics include the properties of matter, atomic and molecular structure, quantum and periodic trends, chemical bonding, intermolecular forces, stoichiometry, and aqueous solutions. Three hours of lecture, mandatory one-hour problem-solving session, and three hours of laboratory work per week. To ensure proper placement, students must take the chemistry placement examination prior to registration and must be recommended for placement in Chemistry 1091. Not open to students who have taken Chemistry 1101, 1102, or 1109. Students continuing in chemistry take Chemistry 1092 as their next chemistry course.

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PREREQUISITE: Placement in CHEM 1091

## **CHEM 1092 a-MCSR, INS. Introductory Chemistry and Quantitative Reasoning II. T.B.A. Every Spring. Spring 2018**

The second course in a two-semester introductory college chemistry sequence that follows Chemistry 1091. Incorporates additional instruction focused on developing quantitative reasoning and problem-solving skills in the context of learning chemistry. Topics include gases, properties of solutions, thermodynamics and thermochemistry, kinetics, equilibrium, electrochemistry, and acid-base chemistry. Three hours of lecture, mandatory one-hour problem-solving session, and four hours of laboratory work per week.

PREREQUISITE: CHEM 1091

## **CHEM 1101 a-INS. Introductory Chemistry I. The Department. Every Fall. Fall 2017**

The first course in a two-semester introductory college chemistry sequence. Introduction to the states of matter and their properties, stoichiometry and the mole unit, properties of gases, thermochemistry, atomic structure, and periodic properties of the elements. Lectures, review sessions, and four hours of laboratory work per week. To ensure proper placement, students must take the chemistry placement examination and must be recommended for placement in Chemistry 1101. Students continuing in chemistry take Chemistry 1102, not Chemistry 1109, as their next chemistry course.

PREREQUISITE: Placement in CHEM 1101 or Placement in CHEM 1109/1101

## **CHEM 1102 a-MCSR, INS. Introductory Chemistry II. T.B.A. Every Spring. Spring 2018**

The second course in a two-semester introductory college chemistry sequence. Introduction to chemical bonding and intermolecular forces, characterization of chemical systems at equilibrium and spontaneous processes, the rates of chemical reactions, and special topics. Lectures, review sessions, and four hours of laboratory work per week. Students who have taken Chemistry 1109 may not take Chemistry 1102 for credit.

PREREQUISITE: CHEM 1101

## **CHEM 1105 a-MCSR, INS. Perspectives in Environmental Science. T.B.A. Every Spring. Spring 2018**

Understanding environmental challenges requires scientific knowledge about the different spheres of the Earth -- land, water, air, and life -- and how they interact. Presents integrated perspectives across the fields of biology, chemistry, and earth and oceanographic science to examine the scientific basis for environmental change from the molecular to the global level. Foundational principles are developed to address major course themes, including climate change, energy, soil/air/water pollution, chemical exposure and risk, land use change, and biodiversity loss. Laboratory sessions consist of local field trips, laboratory experiments, group research, case study exercises, and discussions of current and classic scientific literature.

(Same as BIOL 1158, ENVS 2201)

PREREQUISITE: BIOL 1101 or BIOL 1109 or CHEM 1091 - 2260 or PHYS 1130 or PHYS 1140 or EOS 1105 or EOS 1305 (same as ENVS 1104) or EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or EOS 2115 or EOS 2335 or EOS 2345 (same as ENVS 2270) or EOS 2365 or EOS 2525 (same as ENVS 2251) or EOS 2535 or EOS 2585 (same as ENVS 2282) or ENVS 1101



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**CHEM 1109 a-MCSR, INS. General Chemistry. T.B.A. Every Semester. Spring 2018**

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A one-semester introductory chemistry course. Introduction to models of atomic structure, chemical bonding, and intermolecular forces; characterization of chemical systems at equilibrium and spontaneous processes; the rates of chemical reactions; and special topics. Lectures, review sessions, and four hours of laboratory work per week. Students who have taken Chemistry 1102 may not take Chemistry 1109 for credit. To ensure proper placement, students must take the chemistry placement examination and must be recommended for placement in Chemistry 1109.

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PREREQUISITE: Placement in CHEM 1109/1101 or Placement in CHEM 1109 or Placement in 2000/1109 or Placement in CHEM 2000 level

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**CHEM 2050 a-INS. Environmental Chemistry. T.B.A. Every Other Spring. Spring 2018**

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Focuses on two key processes that influence human and wildlife exposure to potentially harmful substances, chemical speciation and transformation. Equilibrium principles as applied to acid-base, complexation, precipitation, and dissolution reactions are used to explore organic and inorganic compound speciation in natural and polluted waters; quantitative approaches are emphasized. Weekly laboratory sections are concerned with the detection and quantification of organic and inorganic compounds in air, water, and soils/sediments. (Same as ENVS 2255, EOS 2325)

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PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

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**CHEM 2100 a-MCSR, INS. Chemical Analysis. Ryan Nelson. Every Fall. Fall 2017**

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Methods of separating and quantifying inorganic and organic compounds using volumetric, spectrophotometric, electrometric, and chromatographic techniques are covered. Chemical equilibria and the statistical analysis of data are addressed. Lectures and four hours of laboratory work per week.

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PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

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**CHEM 2250 a. Organic Chemistry I. The Department. Every Fall. Fall 2017**

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Introduction to the chemistry of the compounds of carbon. Describes bonding, conformations, and stereochemistry of small organic molecules. Reactions of hydrocarbons, alkyl halides, and alcohols are discussed. Kinetic and thermodynamic data are used to formulate reaction mechanisms. Lectures, review sessions, and four hours of laboratory work per week.

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PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

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**CHEM 2260 a. Organic Chemistry II. T.B.A. Every Spring. Spring 2018**

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Continuation of the study of the compounds of carbon. Highlights the reactions of aromatic, carbonyl-containing, and amine functional groups. Mechanistic reasoning provides a basis for understanding these reactions. Skills for designing logical synthetic approaches to complex organic molecules are developed. Lectures, review sessions, and four hours of laboratory work per week.

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PREREQUISITE: CHEM 2250



## CHEM 2320 a-MCSR. Biochemistry. T.B.A. Every Spring. Spring 2018

Focuses on the chemistry of living organisms. Topics include structure, conformation, and properties of the major classes of biomolecules (proteins, nucleic acids, carbohydrates, and lipids); enzyme mechanisms, kinetics, and regulation; metabolic transformations; energetics and metabolic control. Lectures and four hours of laboratory work per week. This course satisfies a requirement for the biochemistry major. (Same as BIOC 2320)

PREREQUISITE: CHEM 2260

## CHEM 2400 a-MCSR, INS. Inorganic Chemistry. T.B.A. Every Spring. Spring 2018

An introduction to the chemistry of the elements with a focus on chemical bonding, periodic properties, and coordination compounds. Topics in solid state, bioinorganic, and environmental inorganic chemistry are also included. Provides a foundation for further work in chemistry and biochemistry. Lectures and four hours of laboratory work per week.

PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

## CHEM 2510 a-MCSR, INS. Chemical Thermodynamics and Kinetics. Kana Takematsu. Every Fall. Fall 2017

Thermodynamics and its application to chemical changes and equilibria that occur in the gaseous, solid, and liquid states. The behavior of systems at equilibrium and chemical kinetics are related to molecular properties by means of statistical mechanics and the laws of thermodynamics. Lectures and four hours of laboratory work per week. Mathematics 1800 is recommended.

PREREQUISITE: Three of: | CHEM 1092 or either CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109 | and MATH 1700 or higher or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | and PHYS 1140

## CHEM 2520 a-MCSR, INS. Quantum Chemistry and Spectroscopy. T.B.A. Every Spring. Spring 2018

Development and principles of quantum chemistry with applications to atomic structure, chemical bonding, chemical reactivity, and molecular spectroscopy. Lectures and four hours of laboratory work per week. Mathematics 1800 is recommended. Note: Chemistry 2510 is not a prerequisite for Chemistry 2520.

PREREQUISITE: Three of: | CHEM 1092 or either CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109 | and MATH 1700 or higher or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | and PHYS 1140

## CHEM 3100 a. Instrumental Analysis. T.B.A. Every Other Spring. Spring 2018

Theoretical and practical aspects of instrumental techniques, including nuclear magnetic resonance spectroscopy, infrared spectroscopy, Raman spectroscopy, and mass spectrometry are covered, in conjunction with advanced chromatographic methods. Applications of instrumental techniques to the analysis of biological and environmental samples are covered. Lectures and two hours of laboratory work per week.

PREREQUISITE: CHEM 2100

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**CHEM 3250 a. Structure Determination in Organic Chemistry. Richard Broene. Non-Standard Rotation. Fall 2017**

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The theory and application of spectroscopic techniques useful for the determination of the molecular structures of organic molecules are discussed. Mass spectrometry and infrared, ultraviolet-visible, and nuclear magnetic resonance (NMR) spectroscopies are applied to structure elucidation. Heavy emphasis is placed on applications of multiple-pulse, Fourier transform NMR spectroscopic techniques. Lectures and at least two hours of laboratory work per week.

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PREREQUISITE: CHEM 2260

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**CHEM 3310 a. Chemical Biology. Danielle Dube. Non-Standard Rotation. Fall 2017**

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The power of organic synthesis has had a tremendous impact on understanding of biological systems. Examines case studies in which synthetically derived small molecules have been used as tools to tease out answers to questions of biological significance. Topics include synthetic strategies that have been used to make derivatives of the major classes of biomolecules (nucleic acids, proteins, carbohydrates, and lipids) and the experimental breakthroughs these molecules have enabled (e.g., polymerase-chain reaction, DNA sequencing, microarray technology). Emphasis on current literature, experimental design, and critical review of manuscripts.

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PREREQUISITE: CHEM 2320

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**CHEM 3510 a. Advanced Topics in Physical and Biophysical Chemistry. Kana Takematsu. Non-Standard Rotation. Spring 2018**

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Explores advanced topics in modern physical chemistry—the intersection of chemistry, math, physics, and more recently, biology. Builds on thermodynamics and kinetics knowledge from Chemistry 2510 (Chemical Thermodynamics and Kinetics) to explore theories and applications that utilize a molecular picture to rationalize observed chemical kinetics and reaction dynamics of gas phase, surface, and biological reactions. Emphasis placed on discussing literature and scientific advances.

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PREREQUISITE: CHEM 2510

## Cinema Studies

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### CINE 1031 c. Introduction to Documentary Film Studies. Jason Middleton. Non-Standard Rotation. Fall 2017

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The period since the advent of reality television has seen an unprecedented proliferation of film and media forms that claim to represent the “real.” When more conventionally serious fare like *Citizenfour*, Laura Poitras’ investigative portrait of Edward Snowden, shares the nonfiction media landscape with hoax films like Banksy’s *Exit Through the Gift Shop*, television docudramas, and sensational short videos on YouTube, “documentary” has become increasingly hard to define. Examines major historical movements and styles in the documentary film tradition, with the goal of critically understanding documentary’s varying meanings and social and political functions. Studies the expository documentary, ethnographic film, the direct cinema and *cinéma vérité* movements, mock documentary and hoax films, personal and autobiographical film and video, animated documentary, and digital interactive documentary media. Films to be screened and discussed include: *Fahrenheit 9/11*, *Nanook of the North*, *Titicut Follies*, *Man with a Movie Camera*, *Grizzly Man*, *The Act of Killing*, *Waltz with Bashir*, *The Watermelon Woman*, and others.

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### CINE 1101 c-VPA. Film Narrative. Jason Middleton. Non-Standard Rotation. Fall 2017

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An introduction to a variety of methods used to study motion pictures, with consideration given to films from different countries and time periods. Examines techniques and strategies used to construct films, including *mise-en-scène*, editing, sound, and the orchestration of film techniques in larger formal systems. Surveys some of the contextual factors shaping individual films and our experiences of them (including mode of production, genre, authorship, and ideology). No previous experience with film studies is required. Attendance at weekly evening screenings is required.

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### CINE 1104 c. From Page to Screen: Film Adaptation and Narrative. Aviva Briefel. Non-Standard Rotation. Spring 2018

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Explores the topic of adaptation, specifically, the ways in which cinematic texts transform literary narratives into visual forms. Begins with the premise that every adaptation is an interpretation, a rewriting/rethinking of an original text that offers an analysis of that text. Central to class discussions is close attention to the differences and similarities in the ways in which written and visual texts approach narratives, the means through which each medium constructs and positions its audience, and the types of critical discourses that emerge around literature and film. May include works by Philip K. Dick, Charles Dickens, Howard Hawks, Alfred Hitchcock, Stanley Kubrick, David Lean, Anita Loos, Vladimir Nabokov, and Ridley Scott. (Same as ENGL 1104)

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## CINE 2254 c-IP, VPA. History and Memory: China's Cultural Revolution through Film. Shu-chin Tsui. Every Other Fall. Fall 2017

Examines China's Great Proletarian Cultural Revolution (1966-1976) through the lens of cinema. Viewed as one of the most destructive mass movements in China's modern history, the CR dramatically shaped national politics and deeply affected the life of ordinary people. With film productions made during and after the CR as primary materials, the course seeks to explain the nature of the Cultural Revolution as well as how motion pictures (re)construct CR rhetoric and why the CR remains a source of trauma that haunts the memories of those who experienced it. Popular film titles such as "The White Haired Girl", "To Live", "Farewell My Concubine", and others will lead students on a journey through history via the cinemas of socialist model operas, post-socialist retrospections, and alternative re-constructions. The course aims to be intellectually thought-provoking and cinematically engaging. It fulfills the minor in Cinema Studies and Chinese as well as the major in Asian Studies. Neither a prerequisite nor knowledge of the Chinese language is required. Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as ASNS 2072)

## CINE 2426 c. The Horror Film in Context. Aviva Briefel. Non-Standard Rotation. Fall 2017

Examines the genre of the horror film in a range of cultural, theoretical, and literary contexts. Considers the ways in which horror films represent violence, fear, and paranoia; their creation of identity categories; their intersection with contemporary politics; and their participation in such major literary and cinematic genres as the gothic, comedy, and family drama. Texts may include works by Craven, Cronenberg, De Palma, Freud, Hitchcock, Kristeva, Kubrick, Poe, Romero, and Shelley. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as ENGL 2426, GSWS 2426)

## CINE 2553 c. Italy's Cinema of Social Engagement. Allison Cooper. Non-Standard Rotation. Spring 2018

An introduction to Italian cinema with an emphasis on Neorealism and its relationship to other genres, including Comedy Italian Style, the Spaghetti Western, the horror film, the "mondo" (shock documentary), and mafia movies, among others. Readings and discussions situate films within their social and historical contexts, and explore contemporary critical debates about the place of radical politics in Italian cinema (a hallmark of Neorealism), the division between art films and popular cinema, and the relevance of the concept of an Italian national cinema in an increasingly globalized world. No prerequisite required. Taught in English (films screened in Italian with English subtitles). Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as ITAL 2553)

## **CINE 2800 c. Bad Teachers, Dead Poets, and Dangerous Minds: Movies about Education. Lauren Saenz. Non-Standard Rotation. Fall 2017**

Interdisciplinary course exploring films about elementary and secondary schools such as “Dead Poets Society,” “Half-Nelson,” and “Bad Teacher”—alongside readings from film studies, cultural studies, and education. Traces the history and development of the genre and explores how teaching and learning are imagined in popular culture—with an emphasis on movies that focus on “urban” schools. Discussions focus on genre theory and change, the cultural beliefs about schooling that inform and are informed by these movies, and the genre’s depiction of race and gender in education. (Same as EDUC 2218)

## **CINE 2860 c. Character, Plot, Scene, Theme, Dream: The Fundamentals of Screenwriting. Anthony Walton. Non-Standard Rotation. Fall 2017**

Introduction to the basic practices of writing for the screen, including concepts, techniques, and predictable problems. Students study and analyze films and scripts from the perspective of the screenwriter and complete a writing project of their own. Note: Fulfills the creative writing concentration requirement for English majors. (Same as ENGL 2860)

## **CINE 3011 c. African American Film. Elizabeth Muther. Non-Standard Rotation. Fall 2017**

Advanced Seminar. Explores a spectrum of films produced since 1950 that engage African American cultural experience. Topics may include black-white buddy movies, the L.A. Rebellion, blaxploitation, the hood genre, cult classics, comedy and cross-dressing, and romance dramas. Of special interest will be the documentary impulse in contemporary African American film; gender, sexuality, and cultural images; the politics of interpretation—writers, filmmakers, critics, and audiences; and the urban context and the economics of alienation. Extensive readings in film and cultural theory and criticism. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as AFRS 3011, ENGL 3011)

PREREQUISITE: ENGL 1000 or higher or AFRS 1000 or higher or FILM 1000 or higher or CINE 1000 or higher

## **CINE 3077 c-IP, VPA. Divas, Stardom, and Celebrity in Modern Italy. Allison Cooper. Non-Standard Rotation. Spring 2018**

Before there was Beyoncé there was Borelli; before Clooney there was Mastroianni. Deriving from Italian opera, silent film, and Catholic culture, the diva and her male counterpart, the divo, are performers who know how to stamp any character they play with their own indelible images. Examines how those images are constructed, transmitted, and received from the late nineteenth century to the present day, with special attention to the evolution of Italian screen culture from silent film through to contemporary digital media. Explores how the diva/divo helps to define Italian cinema and television in relation to modern ideologies of celebrity culture and globalization. Conducted in Italian. (Same as ITAL 3077)

PREREQUISITE: ITAL 2408

## Classics

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### ARCH 1101 c-VPA. Greek Archaeology. Catherine Baker. Every Other Fall. Fall 2017

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Introduces the techniques and methods of classical archaeology as revealed through an examination of Greek material culture. Emphasis upon the major monuments and artifacts of the Greek world from prehistory to the Hellenistic age. Architecture, sculpture, fresco painting, and other “minor arts” are examined at such sites as Knossos, Mycenae, Athens, Delphi, and Olympia. Considers the nature of this archaeological evidence and the relationship of classical archaeology to other disciplines such as art history, history, and classics. Assigned reading supplements illustrated presentations of the major archaeological finds of the Greek world. (Same as ARTH 2090)

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### ARCH 2202 c-ESD, IP. Augustan Rome. Barbara Weiden Boyd. Non-Standard Rotation. Spring 2018

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Upon his ascent to power after a century of war, Rome’s first princeps, Augustus, launched a program of cultural reformation and restoration that was to have a profound and enduring effect upon every aspect of life in the empire, from fashions in entertainment, decoration, and art, to religious and political habits and customs. Using the city of Rome as its primary text, this course investigates how the Augustan “renovation” of Rome is manifested first and foremost in the monuments associated with the ruler: the Mausoleum of Augustus, theater of Marcellus, temple of Apollo on the Palatine, Altar of Augustan Peace, and Forum of Augustus as well as many others. Understanding of the material remains themselves is supplemented by historical and literary texts dating to Augustus’s reign, as well as by a consideration of contemporary research and controversies in the field. (Same as CLAS 2202)

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### ARCH 2207 c-IP. Who Owns the Past? The Roles of Museums in Preserving and Presenting Culture. Susan Kaplan. Non-Standard Rotation. Fall 2017

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Examines the storied place of museums in the acquisition, preservation, and display of cultural heritage. The past practices of museums are studied with an eye to how they inform present policies. Aims to examine museums’ responses when confronting national and ethnic claims to items in museums’ permanent collections; the ethical choices involved in deciding what should be exhibited; the impact of politics, conflicts, and war on museum practices; and the alliances between museums, archaeologists, art historians, and anthropologists. Students benefit from conversations with a number of Bowdoin faculty and staff, as well as a series of guest speakers from other organizations. Selected readings and class discussion are augmented by visits to the College’s two museums and other local museums. (Same as ANTH 2105)

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PREREQUISITE: ANTH 2000 - 2969 or ARCH 2000 - 2969 or ARTH 2000 - 2969 or SOC 2000 - 2969

## **ARCH 2208 c-IP. The Archaeology of Troy. T.B.A. Non-Standard Rotation. Spring 2018**

The city of Troy acts as the backdrop for the three greatest epics of the ancient world, Homer's "Iliad and Odyssey," and Virgil's "Aeneid." Examines the physical remains of Troy and investigates the problems associated with the archaeology of Aegean prehistory using literary, historical, and archaeological evidence. Also looks at the role that Troy and the Trojan legends played during the height of Greek and Roman power and the continuing legacy of Troy in the modern world.

## **ARCH 3301 c-IP. The Endangered Past: Archaeology and the Current Threat to Cultural Heritage. T.B.A. Non-Standard Rotation. Spring 2018**

Archaeological exploration has exposed a rich array of sites and artifacts that can be experienced first-hand by an ever-growing number of visitors. This exposure has placed unprecedented pressures on countries to provide access while ensuring the protection of this important cultural heritage. Economic challenges, mass-tourism, and political strife challenge our effort to preserve the past. The heightened visibility of these remains coupled with their connections to ancient traditions has also attracted the ire of forces intent on obliterating the past. Examines the state of cultural heritage focusing on ancient sites in the Mediterranean and the Near East, including sites in Syria, Turkey, Greece, Italy, Lebanon, Egypt, and Libya. Explores the factors that have placed archaeological sites in jeopardy and examines possible solutions to these challenges. Meets in the Bowdoin College Museum of Art to incorporate select examples of the ancient collection that are connected to areas of the ancient world at risk. In this setting, explores the role of museums as custodians of the past and how current events have informed the discussions around cultural patrimony.

PREREQUISITE: ANTH 1101 or ANTH 1102 or ANTH 1150 or ARCH 1101 (same as ARTH 2090) or ARCH 1102 (same as ARTH 2100) or ARTH 1100

## **CLAS 1010 c. Identity and Experience in the Ancient Mediterranean. Catherine Baker. Non-Standard Rotation. Fall 2017**

Examines how ancient Greeks and Romans thought about their own identities and those of the populations around them. Explores how factors such as race and ethnicity, gender, and social class influenced the way people in the ancient Mediterranean understood and experienced their world. Questions why the Egyptians seemed so strange to the Greek author Herodotus. Did an Athenian immigrant living in Rome feel like a Greek, a Roman, or some combination of the two? Considers how women or freed slaves chose to express their identities through the tombs they built for themselves. Examines texts from ancient authors like Homer and Tacitus, objects, and art--including materials from the Bowdoin College Museum of Art--in order to study how identities could be created and negotiated in the ancient world.

## **CLAS 1101 c-ESD, IP. Classical Mythology. T.B.A. Every Other Spring. Spring 2018**

Focuses on the mythology of the Greeks and the use of myth in classical literature. Other topics considered are recurrent patterns and motifs in Greek myths; a cross-cultural study of ancient creation myths; the relation of mythology to religion; women's roles in myth; and the application of modern anthropological, sociological, and psychological theories to classical myth. Concludes with an examination of Ovid's use of classical mythology in the "Metamorphoses."



## **CLAS 2202 c-ESD, IP. Augustan Rome. Barbara Weiden Boyd. Non-Standard Rotation. Spring 2018**

Upon his ascent to power after a century of war, Rome's first princeps, Augustus, launched a program of cultural reformation and restoration that was to have a profound and enduring effect upon every aspect of life in the empire, from fashions in entertainment, decoration, and art, to religious and political habits and customs. Using the city of Rome as its primary text, this course investigates how the Augustan "renovation" of Rome is manifested first and foremost in the monuments associated with the ruler: the Mausoleum of Augustus, theater of Marcellus, temple of Apollo on the Palatine, Altar of Augustan Peace, and Forum of Augustus as well as many others. Understanding of the material remains themselves is supplemented by historical and literary texts dating to Augustus's reign, as well as by a consideration of contemporary research and controversies in the field. (Same as ARCH 2202)

## **CLAS 2210 c. Reacting to Democracy. Patrick Rael. Michael Nerdahl. Non-Standard Rotation. Fall 2017**

Explores the nature of democracy in two distinct historical eras: ancient Greece and the founding of the United States. Employs well-developed classroom simulations. The first half of the semester runs "The Threshold of Democracy: Athens in 403 BCE"; the second, "America's Founding: The Constitutional Convention of 1787." Students take on roles of historical personae in both of these simulations, which permit them to explore critical events and ideas in novel ways. Pairing games that explore the foundations of democracy in both ancient and modern times permits exploration of this important topic across time and space. (Same as HIST 2144)

## **CLAS 2222 c-ESD, IP. Artisans, Artistry, and Manual Labor in Ancient Greece. Robert Sobak. Non-Standard Rotation. Spring 2018**

A topical history of craft labor and industry in the ancient world. Examines how ideas of manual labor, skill, and artisanship are presented in selected literary texts, and considers ancient and comparative evidence for particular types of work, such as shipbuilding, weaving, pottery, metallurgy, carpentry, and building construction. Also looks at modern analogs to these crafts, and includes at least one field trip to a local shipbuilding workshop. In addition to providing a focused introduction to ancient Greek culture and history, one of the main goals of the class is to develop students' appreciation for the knowledge, skill, and contributions of common, working people throughout history and in our own society.

## **CLAS 2777 c. From Tyranny to Democracy: Models of Political Freedom in Ancient Greece. Robert Sobak. Non-Standard Rotation. Fall 2017**

Most Greek city-states entered the Archaic Period as aristocracies, but exited the Classical Period as democracies. This transition was marked by the brief but widespread emergence of individual rulers: tyrants. Analyzes how tyranny, surprisingly, was a precursor to democracy. Readings include Herodotus and Plato, as well as drinking songs, inscriptions, and curse poetry. Secondary scholarship includes studies of modern popular resistance to despotic regimes, networks of economic associations as foundations for popular governance, and game-theoretic approaches to collective action problems. Note: This course fulfills the pre-modern requirement for history majors. (Same as HIST 2237)



## **CLAS 3309 c-IP. Ancient Epic: Tradition, Authority, and Intertextuality. Jennifer B. Clarke Kosak. Non-Standard Rotation. Fall 2017**

Begins with reading and close analysis of the three foundational epic poems of classical antiquity, Homer's Iliad and Odyssey and Virgil's Aeneid, and then moves on to selections from several of the "successor" epics, including Apollonius' Argonautica, Ovid's Metamorphoses, Lucan's Pharsalia, and Statius' Thebaid. Discussion of the ancient poems complemented by an ongoing examination of central issues in contemporary criticism of classical texts, including the relationship of genre, ideology, and interpretation; the tension between literary tradition and authorial control; and the role of intertextuality in establishing a dialogue between and among these poems and their poets. All readings are in English, and no familiarity with Greek or Latin is required.

PREREQUISITE: CLAS 1101 - 1102 or CLAS 1111 (same as HIST 1111)- 1112 or CLAS 1000 - 1049 or CLAS 2000 - 2969 or GRK 1101 or LATN 1101

## **GRK 1101 c. Elementary Greek I. T.B.A. Every Spring. Spring 2018**

Introduces students to basic elements of ancient Greek grammar and syntax; emphasizes the development of reading proficiency and includes readings, both adapted and in the original, of various Greek authors. Focuses on Attic dialect.

## **GRK 1102 c. Elementary Greek II. The Department. Every Fall. Fall 2017**

A continuation of Greek 1101; introduces students to more complex grammar and syntax, while emphasizing the development of reading proficiency. Includes readings, both adapted and in the original, of Greek authors such as Plato and Euripides. Focuses on Attic dialect.

PREREQUISITE: GRK 1101 or Placement in GRK 1102

## **GRK 2203 c. Intermediate Greek for Reading. T.B.A. Every Spring. Spring 2018**

A review of the essentials of Greek grammar and syntax and an introduction to the reading of Greek prose through the study of one of Plato's dialogues. Equivalent of Greek 1102 or two to three years of high school Greek is required.

## **GRK 2204 c-IP. Homer. Michael Nerdahl. Every Fall. Fall 2017**

An introduction to the poetry of Homer. Focuses both on reading and on interpreting Homeric epic. All materials and coursework in Greek.

PREREQUISITE: GRK 2203 or Placement in GRK 2204

## **LATN 1101 c. Elementary Latin I. The Department. Every Fall. Fall 2017**

A thorough presentation of the elements of Latin grammar. Emphasis is placed on achieving a reading proficiency.

## **LATN 1102 c. Elementary Latin II. T.B.A. Every Spring. Spring 2018**

A continuation of Latin 1101. During this term, readings are based on unaltered passages of classical Latin.

## **LATN 2203 c. Intermediate Latin for Reading. Barbara Weiden Boyd. Every Fall. Fall 2017**

A review of the essentials of Latin grammar and syntax and an introduction to the reading of Latin prose and poetry. Materials to be read change from year to year, but always include a major prose work. Equivalent of Latin 1102, or two to three years of high school Latin is required.

PREREQUISITE: LATN 1102 or Placement in LATN 2203

## **LATN 2204 c-IP. Studies in Latin Literature. T.B.A. Every Spring. Spring 2018**

An introduction to different genres and themes in Latin literature. The subject matter and authors covered may change from year to year (e.g., selections from Virgil's "Aeneid" and Livy's "History," or from Lucretius, Ovid, and Cicero), but attention is always given to the historical and literary context of the authors read. While the primary focus is on reading Latin texts, some readings from Latin literature in translation are also assigned. Equivalent of Latin 2203 or three to four years of high school Latin is required.

## **LATN 3311 c-IP. Sicily in the Roman Imagination. T.B.A. Non-Standard Rotation. Spring 2018**

The Roman poet Horace famously commented that captured Greece took captive its fierce captor -- in other words, that though Rome conquered Greece, the culture of Greece captivated uncivilized Rome; his reference to Greece includes first and foremost Sicily, which was the richest center of Greek culture in the Mediterranean and became Rome's first extra-peninsular colony in 242 BC. Regards the history of Sicily both before its transformation into a Roman province and during the first three centuries of Roman rule through a number of central primary texts: readings in Latin from the historian Livy, the politician Cicero, and the poets Ovid and Horace are supplemented by readings in English from relevant Greek sources, including the poet Pindar and the historian Thucydides, in the context of the archaeological record. Students have the option of participating in a study tour of Sicily during the spring break. Research seminar.

PREREQUISITE: LATN 2204 or LATN 3000 or higher or Placement in LATN 3300 level

## **LATN 3316 c. Roman Comedy. Jennifer B. Clarke Kosak. Non-Standard Rotation. Fall 2017**

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An introduction to the earliest complete texts that survive from Latin antiquity, the plays of Plautus and Terence. One or two plays are read in Latin and supplemented by the reading of other plays in English, including ancient Greek models and English comedies inspired by the Latin originals. Explores not only the history, structure, and language of comic plays, but also issues such as the connection between humor and violence, the social context for the plays, and the serious issues—such as human identity, forms of communication, and social hierarchies—that appear amidst the comic world on stage.

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PREREQUISITE: LATN 2204 or LATN 3000 or higher or Placement in LATN 3300 level

## Computer Science

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### CSCI 1055 a-MCSR. The Digital World. Eric Chown. Every Spring. Spring 2018

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Explores the means and the results of the digital revolution. Questions how information is coded and stored; how it can be safeguarded. Considers how the widespread coding and transmission of data impact issues such as privacy and intellectual property. Examines these topics through the study and use of techniques from computer science, such as programming and cryptography. Closed to students with credit for any course in computer science or digital and computational studies.

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### CSCI 1101 a-MCSR. Introduction to Computer Science. T.B.A. Every Semester. Spring 2018

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What is computer science, what are its applications in other disciplines, and what is its impact in society? A step-by-step introduction to the art of problem solving using the computer and programming. Provides a broad introduction to computer science and programming through real-life applications. Weekly labs provide experiments with the concepts presented in class. Assumes no prior knowledge of computers or programming. Final examination grade must be C or better to serve as a prerequisite for Computer Science 2101.

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### CSCI 1103 a-MCSR. Accelerated Introduction to Computer Science. Eric Chown. Every Fall. Fall 2017

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Intended for students with some programming experience, but not enough to move directly into Data Structures. An accelerated introduction to the art of problem solving using the computer and the Python programming language. Weekly labs and programming assignments focus on "big data" and its impact on the world.

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PREREQUISITE: CSCI 1055 or DCS 1100 or DCS 1200

### CSCI 2200 a-MCSR. Algorithms. T.B.A. Every Semester. Spring 2018

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An introductory course on the design and analysis of algorithms. Introduces a number of basic algorithms for a variety of problems such as searching, sorting, selection, and graph problems (e.g., spanning trees and shortest paths). Discusses analysis techniques, such as recurrences and amortization, as well as algorithm design paradigms such as divide-and-conquer, dynamic programming, and greedy algorithms.

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PREREQUISITE: CSCI 2101

## CSCI 2320 a-MCSR. Principles of Programming Languages. Mohammad Irfan. Non-Standard Rotation. Fall 2017

Studies design principles and paradigms of programming languages. Different paradigms of languages correspond to distinct ways of thinking about problem solving. For example, functional languages (such as Haskell) focus attention on the behavioral aspects of a problem; object-oriented languages (such as Ruby) focus attention on data--how to model and manipulate it. Despite their differences, a common set of principles often guide language design. Covers principles of language design and implementation including syntax, semantics, type systems, control structures, and compilers. Also covers various paradigms of languages including imperative, object-oriented, web, and functional languages.

PREREQUISITE: CSCI 2101

## CSCI 2330 a. Introduction to Systems. T.B.A. Every Year. Spring 2018

A broad introduction to how modern computer systems execute programs, store information, and communicate. Examines the hardware and software components required to go from a program expressed in a high-level programming language like C to the computer actually running the program. Topics include concepts of program compilation and assembly, machine code, data representation and computer arithmetic, basic microarchitecture, the memory hierarchy, processes, and system-level I/O. Regular, programming-intensive projects provide hands-on experience with the key components of computer systems.

PREREQUISITE: CSCI 2101

## CSCI 2400 a-MCSR. Artificial Intelligence. Eric Chown. Every Year. Fall 2017

Explores the principles and techniques involved in programming computers to do tasks that would require intelligence if people did them. State-space and heuristic search techniques, logic and other knowledge representations, reinforcement learning, neural networks, and other approaches are applied to a variety of problems with an emphasis on agent-based approaches.

PREREQUISITE: CSCI 2101

## CSCI 3210 a. Computational Game Theory. Mohammad Irfan. Every Year. Spring 2018

Advanced algorithms course with a focus on game theory. Topics include computational complexity, linear programming, approximation algorithms, and algorithms for solving games. Game theory, also known as the mathematical theory of strategic interactions, rose to prominence due to its applicability to a variety of strategic scenarios ranging from markets and auctions to kidney exchanges to social influence. These scenarios often involve complex interactions in large-scale systems, giving rise to many computational questions, including: how algorithms for certain games are devised; how local interactions lead to global outcomes; how individual choices, such as selfishness, impact outcomes.

PREREQUISITE: CSCI 2200

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**CSCI 3225 a. GIS Algorithms and Data Structures. Laura Toma. Every Year. Fall 2017**


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Geographic information systems (GIS) handle geographical data such as boundaries of countries; course of rivers; height of mountains; and location of cities, roads, railways, and power lines. GIS can help determine the closest public hospital, find areas susceptible to flooding or erosion, track the position of a car on a map, or find the shortest route from one location to another. Because GIS deal with large datasets, making it important to process data efficiently, they provide a rich source of problems in computer science. Topics covered include data representation, triangulation, range searching, point location, map overlay, meshes and quadrees, terrain simplification, and visualization.

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PREREQUISITE: Two of: || CSCI 2101 || and CSCI 2200

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**CSCI 3250 a. Computational Geometry. T.B.A. Every Year. Spring 2018**


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Computational geometry studies algorithms for collections of geometric objects such as points, lines, polygons. For example: given a set of locations, find the closest pair of locations; find a triangulation of a set of surface samples that maximizes the minimum angle of a triangle -- this type of meshing is often used in solid modeling, where small angles cause numerical instability; find whether two polygons intersect. Geometric algorithms arise in areas such as computer graphics, robotics, or image processing. Covers the basic geometric problems and techniques: polygon triangulations, convex hulls, Delaunay triangulations and Voronoi diagrams, visibility, geometric searching, and motion planning. Class work consists of a set of programming assignments in C/C++.

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PREREQUISITE: Two of: || CSCI 2101 || and CSCI 2200

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**CSCI 3300 a. Computer Networks. Allen Harper. Non-Standard Rotation. Fall 2017**


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Computer networks are everywhere: e-mail, the Web, wireless networks, mobile devices, networked sensors, satellite communication, peer-to-peer applications. New applications based on networks appear constantly. Provides an introduction to the exciting field of computer networks by taking a top-down approach. Begins with an overview of computer networks, hardware and software components, the Internet, and the concept of protocols and layered service. Delves into details about the four main layers making up the computer network stack: Application (HTTP, FTP, e-mail, DNS, peer-to-peer applications and socket programming), Transport (TCP, UDP, and congestion control), Network (IP, routers, and routing algorithms) and Link Layer and Local Area Networks (medium access control, switches, and Ethernet). Also covers wireless and mobile networks (CDMA, WiFi, cellular internet access, mobile IP, and managing mobility).

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PREREQUISITE: CSCI 2101

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**CSCI 3325 a. Distributed Systems. Sean Barker. Every Other Year. Spring 2018**


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Studies the key design principles and implementation challenges of distributed systems, which are collections of independent, networked machines functioning as single systems. Topics include networking and communication protocols, naming, synchronization, consistency and replication, fault tolerance, and security. Students gain exposure to real-world distributed systems through programming-intensive projects, as well as critiques of research papers covering a variety of real-world systems ranging from the Internet to file systems.

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PREREQUISITE: CSCI 2101

## CSCI 3400 a. Cognitive Architecture. Eric Chown. Non-Standard Rotation. Spring 2018

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Advances in computer science, psychology, and neuroscience have shown that humans process information in ways that are very different from those used by computers. Explores the architecture and mechanisms that the human brain uses to process information. In many cases, these mechanisms are contrasted with their counterparts in traditional computer design. A central focus is to discern when the human cognitive architecture works well, when it performs poorly, and why. Conceptually oriented, drawing ideas from computer science, psychology, and neuroscience. No programming experience necessary. (Same as DCS 3400)

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PREREQUISITE: CSCI 2101 or BIOL 2135 or PSYC 2040 or PSYC 2740

## CSCI 3665 a. From Data to Visualization: Designing Interactive Approaches to Understanding Information. Clare Bates Congdon. New Course. Fall 2017

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Information visualization is used to reveal patterns and outliers within abstract data, allowing powerful perceptual abilities to support slower and more deliberate cognitive abilities. Interactive visualizations can help investigate data and assist in the formation and exploration of hypotheses. Covers topics such as the transformation of data to visual representations, common approaches to dealing with different types of data, perceptual and cultural issues that influence how visualizations are interpreted, and the development of interactive visualization tools. Culminates in a significant final interactive visualization project.

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PREREQUISITE: Two of: || CSCI 2101 || and CSCI 2200

## Digital and Computational St

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### DCS 1100 c-MCSR. Introduction to Digital and Computational Studies. Mohammad Irfan. Erin Johnson. Every Fall. Fall 2017

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How are digital tools and computational methods being applied and studied in different fields? How are they catalyzing changes in daily life? Uses two case studies to introduce these new tools and methods, and to analyze and evaluate their scholarly and practical applications. The first case study is based on Bowdoin's own history: how can the use of new methods recreate what Joshua Chamberlain could see at the Battle of Gettysburg, and thus better understand the battle and his decisions? Next, considers the contemporary, and asks what is identity in the era of social media and algorithms? Students learn the basics of the Python programming language, introductory spatial analysis with ArcGIS, elementary text and social network analysis, and basic environmental modeling. Assumes no prior knowledge of a programming language.

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### DCS 2331 b-MCSR. The Nature of Data: Introduction to Environmental Analysis. T.B.A. Every Spring. Spring 2018

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Examines emerging digital techniques in environmental management and analysis within government, academic, and media sectors. Topics include collaborative resource management, leveraging the power of social networks, social-ecological system management, the role of volunteered information and citizen science, and expanding capacities for adaptation and resilience. Introduces the basics of the programming language R for network and text analysis, spatial analysis and GIS, geotagging, and crowdsourcing. (Same as ENVS 2331)

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### DCS 3050 Computation in Context. Fernando Nascimento. Every Fall. Fall 2017

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An in-depth investigation of an aspect of the relationship of digital technologies with human development, history, education, ethics, the environment, or social practices. Draws on topics including text analysis, network analysis, and image analysis. In turn, these topics are used as a lens to examine real-world issues, such as identity and privacy, both to expand the understanding of such issues as well as to better understand the power and also the limitations of the methodologies. Students apply the models offered by readings and the methodologies of digital and computational studies to a semester-long project that investigates an aspect of computation in the context of their major or minor field of study.

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PREREQUISITE: Two of: || either DCS 1100 or DCS 1200 || and either DCS 2000 - 2969 or DCS 3000 or higher

### DCS 3400 a. Cognitive Architecture. Eric Chown. Non-Standard Rotation. Spring 2018

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Advances in computer science, psychology, and neuroscience have shown that humans process information in ways that are very different from those used by computers. Explores the architecture and mechanisms that the human brain uses to process information. In many cases, these mechanisms are contrasted with their counterparts in traditional computer design. A central focus is to discern when the human cognitive architecture works well, when it performs poorly, and why. Conceptually oriented, drawing ideas from computer science, psychology, and neuroscience. No programming experience necessary. (Same as CSCI 3400)

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PREREQUISITE: CSCI 2101 or BIOL 2135 or PSYC 2040 or PSYC 2740



## Earth and Oceanographic Sci

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### EOS 1030 Addressing Sea Level Rise. Peter Lea. Non-Standard Rotation. Fall 2017

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Sea-level rise is accelerating due to climate change. Such a rise, combined locally with sinking land and/or trapping of coastal sediment, creates dramatic impacts on human lives and property and on coastal ecosystems and the services they provide. Explores the scientific basis for sea-level rise, projections of future impacts, and options for policy responses over decadal and single-event (disaster) time scales. Topics include: identifying the trade-offs between armoring and retreating from the coast; examining whether disasters are natural or human-caused; considering how race and socioeconomic status influence risk and recovery; questioning who controls the planning process; and exploring how science should be communicated in times of hyper-partisanship.

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### EOS 1105 a-INS. Investigating Earth. Emily Peterman. Every Fall. Fall 2017

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Dynamic processes, such as earthquakes and volcanoes, shape the earth. Class lectures and exercises examine these processes from the framework of plate tectonics. Weekly field laboratories explore rocks exposed along the Maine coast. During the course, students complete a research project on Maine geology.

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### EOS 1305 a-MCSR, INS. Environmental Geology and Hydrology. T.B.A. Every Fall. Spring 2018

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An introduction to aspects of geology and hydrology that affect the environment and land use. Topics include lakes, watersheds and surface-water quality, groundwater contamination, coastal erosion, and/or landslides. Weekly labs and fieldwork examine local environmental problems affecting Maine's rivers, lakes, and coast. Students complete a community-based research project. (Same as ENVS 1104)

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### EOS 1505 a-INS. Oceanography. T.B.A. Every Spring. Spring 2018

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The fundamentals of geological, physical, chemical, and biological oceanography. Topics include tectonic evolution of the ocean basins; deep-sea sedimentation as a record of ocean history; global ocean circulation, waves, and tides; chemical cycles; ocean ecosystems and productivity; and the ocean's role in climate change. Weekly labs and fieldwork demonstrate these principles in the setting of Casco Bay and the Gulf of Maine. Students complete a field-based research project on coastal oceanography. (Same as ENVS 1102)

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## **EOS 2005 a. Biogeochemistry: An Analysis of Global Change. Phil Camill. Every Fall. Fall 2017**

Understanding global change requires knowing how the biosphere, geosphere, oceans, ice, and atmosphere interact. An introduction to earth system science, emphasizing the critical interplay between the physical and living worlds. Key processes include energy flow and material cycles, soil development, primary production and decomposition, microbial ecology and nutrient transformations, and the evolution of life on geochemical cycles in deep time. Terrestrial, wetland, lake, river, estuary, and marine systems are analyzed comparatively. Applied issues are emphasized as case studies, including energy efficiency of food production, acid rain impacts on forests and aquatic systems, forest clearcutting, wetland delineation, eutrophication of coastal estuaries, ocean fertilization, and global carbon sinks. Lectures and three hours of laboratory or fieldwork per week. (Same as ENVS 2221)

PREREQUISITE: EOS 1100 - 1999 or BIOL 1102 or BIOL 1109 or CHEM 1092 or CHEM 1102 or CHEM 1109 or ENVS 1102 or ENVS 1104 or ENVS 1515

## **EOS 2020 a-INS. Earth, Ocean, and Society. Emily Peterman. Every Other Spring. Spring 2018**

Explores the historical, current, and future demands of society on the natural resources of the earth and the ocean. Discusses the formation and extraction of salt, gold, diamonds, rare earth elements, coal, oil, natural gas, and renewable energies (e.g., tidal, geothermal, solar, wind). Examines how policies for these resources are written and revised to reflect changing societal values. Students complete a research project that explores the intersection of natural resources and society. (Same as ENVS 2250)

PREREQUISITE: EOS 1100 - 1999 or EOS 2005 (same as ENVS 2221) or ENVS 1102 or ENVS 1104 or ENVS 1515 or ENVS 2221

## **EOS 2165 a-INS. Mountains to Trenches: Petrology and Process. Emily Peterman. Every Other Spring. Spring 2018**

Exploration of the processes by which igneous rocks solidify from magma (e.g., volcanoes) and metamorphic rocks form in response to changes in pressure, temperature, and chemistry (e.g., mountain building). Interactions between petrologic processes and tectonics are examined through a focus on the continental crust, mid-ocean ridges, and subduction zones. Learning how to write effectively is emphasized throughout the course. Laboratory work focuses on hand sample observations, microscopic examination of thin sections, and geochemical modeling.

PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

## **EOS 2325 a-INS. Environmental Chemistry. T.B.A. Every Other Spring. Spring 2018**

Focuses on two key processes that influence human and wildlife exposure to potentially harmful substances, chemical speciation and transformation. Equilibrium principles as applied to acid-base, complexation, precipitation, and dissolution reactions are used to explore organic and inorganic compound speciation in natural and polluted waters; quantitative approaches are emphasized. Weekly laboratory sections are concerned with the detection and quantification of organic and inorganic compounds in air, water, and soils/sediments. (Same as CHEM 2050, ENVS 2255)

PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

## **EOS 2335 a-INS. Sedimentary Systems. Peter Lea. Every Other Fall. Fall 2017**

Investigates modern and ancient sedimentary systems, both continental and marine, with emphasis on the dynamics of sediment transport, interpretation of depositional environments from sedimentary structures and facies relationships, stratigraphic techniques for interpreting earth history, and tectonic and sea-level controls on large-scale depositional patterns. Weekend trip to examine Devonian shoreline deposits in the Catskill Mountains in New York is required.

PREREQUISITE: EOS 1100 - 1999 or EOS 2005 (same as ENVS 2221) or ENVS 1102 or ENVS 1104 or ENVS 1515 or ENVS 2221

## **EOS 2525 a. Marine Biogeochemistry. Michele LaVigne. Non-Standard Rotation. Spring 2018**

Oceanic cycles of carbon, oxygen, and nutrients play a key role in linking global climate change, marine primary productivity, and ocean acidification. Fundamental concepts of marine biogeochemistry used to assess potential consequences of future climate scenarios on chemical cycling in the ocean. Past climate transitions evaluated as potential analogs for future change using select case studies of published paleoceanographic proxy records derived from corals, ice cores, and deep-sea sediments. Weekly laboratory sections and student research projects focus on creating and interpreting new geochemical paleoclimate records from marine archives and predicting future impacts of climate change and ocean acidification on marine calcifiers. (Same as ENVS 2251)

PREREQUISITE: Two of: | | EOS 1100 - 1999 or either ENVS 1102 or ENVS 1104 or ENVS 1515 | | and EOS 2005 (same as ENVS 2221)

## **EOS 2540 a-INS. Equatorial Oceanography. Michele LaVigne. Non-Standard Rotation. Spring 2018**

The equatorial ocean is a region with virtually no seasonal variability, and yet undergoes the strongest interannual to decadal climate variations of any oceanographic province. This key region constitutes one of the most important yet highly variable natural sources of carbon dioxide (CO<sub>2</sub>) to the atmosphere. Explores how circulation, upwelling, biological activity, biogeochemistry, and CO<sub>2</sub> flux in this key region vary in response to rapid changes in climate. Particular emphasis on past, present, and future dynamics of the El Niño Southern Oscillation. In-class discussions are focused on the primary scientific literature.

PREREQUISITE: EOS 1105 - 1515 or EOS 2005 (same as ENVS 2221)

## **EOS 2550 a-INS. Remote Sensing of the Ocean: A View from the Top. Collin Roesler. Non-Standard Rotation. Fall 2017**

In the 1980s, NASA's satellite program turned some of its space-viewing sensors towards the earth to better understand its processes. Since that time, NASA's Earth Observatory mission has yielded a fleet of satellites bearing an array of sensors that provide a global view of the earth each day. Examines global ocean processes using lenses that target specific parts of the energy spectrum arising from the oceans, from ultraviolet light through microwaves, revealing such properties as ocean bathymetry, temperature, salinity, waves, currents, primary productivity, sea ice distribution, and sea level, among others. Now that satellite data records are exceeding thirty years in length, they can be used to interpret climate-scale responses of the ocean from space.

PREREQUISITE: Two of: | | either EOS 1105 or EOS 1305 (same as ENVS 1104) or EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or either ENVS 1102 or ENVS 1104 or ENVS 2221 | | and MATH 1600 or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **EOS 2585 a-MCSR, INS. Ocean and Climate. Collin Roesler. Non-Standard Rotation. Fall 2017**

The ocean covers more than 70 percent of Earth's surface. It has a vast capacity to modulate variations in global heat and carbon dioxide, thereby regulating climate and ultimately life on Earth. Beginning with an investigation of paleo-climate records preserved in deep-sea sediment cores and in Antarctic and Greenland glacial ice cores, the patterns of natural climate variations are explored with the goal of understanding historic climate change observations. Predictions of polar glacial and sea ice, sea level, ocean temperatures, and ocean acidity investigated through readings and discussions of scientific literature. Weekly laboratory sessions devoted to field trips, laboratory experiments, and computer-based data analysis and modeling to provide hands-on experiences for understanding the time and space scales of processes governing oceans, climate, and ecosystems. Laboratory exercises form the basis for student research projects. Mathematics 1700 is recommended. (Same as ENVS 2282)

PREREQUISITE: Two of: | | either EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or either ENVS 1102 or ENVS 2221 | | and MATH 1600 or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **EOS 2810 a-MCSR, INS. Atmospheric and Ocean Dynamics. Mark Battle. Every Other Fall. Fall 2017**

A mathematically rigorous analysis of the motions of the atmosphere and oceans on a variety of spatial and temporal scales. Covers fluid dynamics in inertial and rotating reference frames, as well as global and local energy balance, applied to the coupled ocean-atmosphere system. (Same as ENVS 2253, PHYS 2810)

PREREQUISITE: PHYS 1140

## **EOS 3020 a. Earth Climate History. T.B.A. Every Year. Spring 2018**

The modern world is experiencing rapid climate warming and some parts extreme drought, which will have dramatic impacts on ecosystems and human societies. How do contemporary warming and aridity compare to past changes in climate over the last billion years? Are modern changes human-caused or part of the natural variability in the climate system? What effects did past changes have on global ecosystems and human societies? Students use environmental records from rocks, soils, ocean cores, ice cores, lake cores, fossil plants, and tree rings to assemble proxies of past changes in climate, atmospheric CO<sub>2</sub>, and disturbance to examine several issues: long-term carbon cycling and climate, major extinction events, the rise of C<sub>4</sub> photosynthesis and the evolution of grazing mammals, orbital forcing and glacial cycles, glacial refugia and post-glacial species migrations, climate change and the rise and collapse of human civilizations, climate/overkill hypothesis of Pleistocene megafauna, climate variability, drought cycles, climate change impacts on disturbances (fire and hurricanes), and determining natural variability versus human-caused climate change.

(Same as ENVS 3902)

PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

## **EOS 3115 a. Research in Mineral Science. T.B.A. Every Year. Spring 2018**

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Minerals are the earth's building blocks and an important human resource. The study of minerals provides information on processes that occur within the earth's core, mantle, crust, and at its surface. At the surface, minerals interact with the hydrosphere, atmosphere and biosphere, and are essential to understanding environmental issues. Minerals and mineral processes examined using hand-specimens, crystal structures, chemistry, and microscopy. Class projects emphasize mineral-based research.

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PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

## **EOS 3515 a. Research in Oceanography: Topics in Paleooceanography. Michele LaVigne. Non-Standard Rotation. Fall 2017**

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The ocean plays a key role in regulating Earth's climate and serves as an archive of past climate conditions. The study of paleoceanography provides a baseline of natural oceanographic variability against which human-induced climate change must be assessed. Examination of the oceans' physical, biological, and biogeochemical responses to external and internal pressures of Earth's climate with focus on the Cenozoic Era (past 65.5 million years). Weekly labs and projects emphasize paleoceanographic reconstructions using deep-sea sediments, corals, and ice cores. Includes a laboratory and fulfills the 3000-level research experience course requirement for the EOS major.

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PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

## Economics

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### **ECON 1018 b. The Art of the Deal: Commerce and Culture. Zorina Khan. Non-Standard Rotation. Fall 2017**

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Explores the economics of culture, including the analysis of markets for art, music, literature, and movies. If culture is priceless, then why do artists starve while providers of pet food make billions? Why are paintings by dead artists generally worth more than paintings by living artists? Could music piracy on the information superhighway benefit society? Can Tom Hanks turn a terrible movie into a contender at the box office? Students are not required to have any prior knowledge of economics, and will not be allowed to argue that baseball comprises culture.

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### **ECON 1050 b-MCSR. Introductory Microeconomics and Quantitative Reasoning. Rachel Connelly. Non-Standard Rotation. Fall 2017**

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A quantitative reasoning supported introduction to economic analysis and institutions, with special emphasis on the allocation of resources through markets. Covers the same content as Economics 1101 with added instruction in the quantitative skills used in modern microeconomics, providing a firm foundation for further coursework in economics. Students desiring a comprehensive introduction to economic reasoning should take both this course (or Economics 1101) and 1102. To ensure proper placement, students must fill out economics department placement form and must be recommended for placement in Economics 1050. Not open to students have taken Economics 1101.

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PREREQUISITE: MATH 1050 or Placement in ECON 1050

### **ECON 1101 b-MCSR. Principles of Microeconomics. T.B.A. Every Semester. Spring 2018**

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An introduction to economic analysis and institutions, with special emphasis on the allocation of resources through markets. The theory of demand, supply, cost, and market structure is developed and then applied to problems in antitrust policy, environmental quality, energy, education, health, the role of the corporation in society, income distribution, and poverty. Students desiring a comprehensive introduction to economic reasoning should take both Economics 1101 and 1102. For proper placement students should fill out the economics placement request form and must be recommended for placement in Economics 1101. Not open to students who have taken Economics 1050.

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PREREQUISITE: MATH 1050 or Placement in ECON 1101

## **ECON 1102 b-MCSR. Principles of Macroeconomics. T.B.A. Every Semester. Spring 2018**

An introduction to economic analysis and institutions, with special emphasis on determinants of the level of national income, prices, and employment. Current problems of inflation and unemployment are explored with the aid of such analysis, and alternative views of the effectiveness of fiscal, monetary, and other governmental policies are analyzed. Attention is given to the sources and consequences of economic growth and to the nature and significance of international linkages through goods and capital markets.

PREREQUISITE: ECON 1050 or ECON 1101 or Placement in ECON 1102 or Placement in earned ECON 1101

## **ECON 2001 b. Economic Policy. T.B.A. Every Year. Spring 2018**

Economic analysis can bring clarity to confused and contentious policy debates. Focuses on using economic analysis to anticipate the potential consequences of implementing major policy proposals, including those relating to globalization, international trade and finance, inequality of income and wealth, economic growth and development, the financial system, the government budget and debt, price stability and employment, and the environment.

PREREQUISITE: ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level

## **ECON 2210 b. Economics of the Public Sector. John Fitzgerald. Non-Standard Rotation. Fall 2017**

Theoretical and applied evaluation of government activities and the role of government in the economy. Topics include public goods, public choice, income redistribution, benefit-cost analysis, health care, social security, and incidence and behavioral effects of taxation. Not open to students who have credit for Economics 3510.

PREREQUISITE: Two of: | either ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level | and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level

## **ECON 2212 b-MCSR. Labor and Human Resource Economics. Rachel Connelly. Non-Standard Rotation. Fall 2017**

A study of labor market supply and demand, with special emphasis on human resource policies, human capital formation, and wage inequality.

PREREQUISITE: ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level

## **ECON 2218 b-MCSR. Environmental Economics and Policy. T.B.A. Non-Standard Rotation. Spring 2018**

An exploration of environmental degradation and public policy responses in industrial economies. Market failures, property rights, and materialistic values are investigated as causes of pollution and deteriorating ecosystem functions. Guidelines for equitable and cost-effective environmental policy are explored, with an emphasis on the roles and limitations of cost-benefit analysis and techniques for estimating non-monetary values. Three core themes are the transition from “command and control” to incentive-based policies; the evolution from piecemeal regulation to comprehensive “green plans” (as in the Netherlands); and the connections among air pollution, energy systems, and global warming. (Same as ENVS 2302)

PREREQUISITE: ECON 1050 or ECON 1101 or Placement in ECON 1102 or Placement in earned ECON 1101

## **ECON 2239 b-IP. Topics on Asian Economies. T.B.A. Non-Standard Rotation. Spring 2018**

A study of the similarities and differences in growth experience and the level of economic output per person in Asian countries. Explores possible causes of differences in economic paths, with a focus on several important economies, including China and Japan. Also discusses the relationship between the Asian economies and the United States economy. (Same as ASNS 2830)

PREREQUISITE: Two of: || either ECON 1050 or ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level

## **ECON 2323 b-MCSR. The Economics of Information. T.B.A. Non-Standard Rotation. Spring 2018**

Many standard economic models assume perfect and complete information. The economics of information explores how economic phenomena can be better understood by relaxing this assumption. Topics include decision-making under risk, adverse selection, moral hazard, information processing/belief updating, communication, the efficient market hypothesis, firm competition and reputation, advertising and media. Develops and uses selected tools from probability theory and game theory.

PREREQUISITE: ECON 1101 or ECON 1050 or Placement in earned ECON 1101 or Placement in ECON 2000 Level

## **ECON 2555 b-MCSR. Microeconomics. T.B.A. Every Semester. Spring 2018**

An intermediate-level study of contemporary microeconomic theory. Analysis of the theory of resource allocation and distribution, with major emphasis on systems of markets and prices as a social mechanism for making resource allocation decisions. Topics include the theory of individual choice and demand, the theory of the firm, market equilibrium under competition and monopoly, general equilibrium theory, and welfare economics.

PREREQUISITE: Three of: || ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level || and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level || and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M



## **ECON 2556 b-MCSR. Macroeconomics. T.B.A. Every Semester. Spring 2018**

An intermediate-level study of contemporary national income, employment, and inflation theory. Consumption, investment, government receipts, government expenditures, money, and interest rates are examined for their determinants, interrelationships, and role in determining the level of aggregate economic activity. Policy implications are drawn from the analysis.

PREREQUISITE: Three of: | | ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level | | and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level | | and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **ECON 2557 b-MCSR. Economic Statistics. T.B.A. Every Semester. Spring 2018**

An introduction to the data and statistical methods used in economics. A review of the systems that generate economic data and the accuracy of such data is followed by an examination of the statistical methods used in testing the hypotheses of economic theory, both micro- and macro-. Probability, random variables and their distributions, methods of estimating parameters, hypothesis testing, regression, and correlation are covered. The application of multiple regression to economic problems is stressed. Students who have taken Mathematics 2606 are encouraged to take Economics 3516 instead of this course.

PREREQUISITE: Three of: | | ECON 1050 or either ECON 1101 or Placement in earned ECON 1101 or Placement in ECON 2000 Level | | and ECON 1102 or Placement in earned ECON 1102 or Placement in ECON 2000 Level | | and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **ECON 3301 b. Financial Economics. Gregory DeCoster. Non-Standard Rotation. Fall 2017**

An introduction to the economics of finance using the tools of intermediate microeconomic theory. Explores the economic role of financial markets in determining the price of risk, allocating capital across space, and moving economic value through time. Particular emphasis on questions of market efficiency and social usefulness. Topics likely to include choice under uncertainty, the time value of money, portfolio optimization, the Capital Asset Pricing Model, the Efficient Market Hypothesis, options and derivatives, and the Modigliani-Miller Theorem. Not open to students with credit for Economics 2301 taken in the fall 2014 or fall 2015 semesters.

PREREQUISITE: ECON 2555

## **ECON 3302 b. Topics in Finance. T.B.A. Every Spring. Spring 2018**

Provides hands-on practice of financial theory using financial modeling. Addresses real-life financial problems using Excel and VBA. Topics include arbitrage pricing theory, capital asset pricing model, portfolio selection, fixed income securities, and option pricing. Builds on materials covered in Economics 2301.

PREREQUISITE: Two of: | | either ECON 2301 or ECON 3301 | | and ECON 2555

## **ECON 3305 b. Game Theory and Strategic Behavior. Daniel Stone. Non-Standard Rotation. Fall 2017**

A rigorous introduction to mathematical game theory, the theory of strategic behavior. Topics include dominance, rationalizability, pure and mixed strategy Nash equilibrium, sequential and repeated games, subgame perfect equilibrium, bargaining, and games of incomplete information. Applications to business, politics, and sports discussed.

PREREQUISITE: ECON 2555

## **ECON 3516 b. Econometrics. Stephen Morris. Every Fall. Fall 2017**

Seminar. A study of the mathematical formulation of economic models and the statistical methods of testing them. A detailed examination of the general linear regression model, its assumptions, and its extensions. Applications to both micro- and macroeconomics are considered. Though most of the course deals with single-equation models, an introduction to the estimation of systems of equations is included. An empirical research paper is required.

PREREQUISITE: Two of: || ECON 2557 or MATH 2606 || and MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **ECON 3518 b. Environmental and Natural Resource Economics. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. Analysis of externalities and market failure; models of optimum control of pollution and efficient management of renewable and nonrenewable natural resources such as fisheries, forests, and minerals; governmental vs. other forms of control of common-pool resources; and benefit-cost analysis of policies, including market-based and non-market valuation. Permission of instructor required during add/drop for students who have credit for Economics 2218. (Same as ENV5 3918)

PREREQUISITE: Two of: || ECON 2555 || and ECON 2557

## **ECON 3526 b. Trade Doctrines and Trade Deals. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. An inquiry into the consequences of theory meeting practice in international trade negotiations. The historical relationship between economic ideas and the bilateral trade treaties, multilateral trade arrangements, and retaliatory tariff laws of Great Britain and the United States considered. The timeline extends from the eighteenth century to the present, from the Treaty of Methuen (1703) to the World Trade Organization.

PREREQUISITE: ECON 2555

## **ECON 3531 b. The Economics of the Family. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. Microeconomic analysis of the family, gender roles, and related institutions. Topics include marriage, fertility, married women's labor supply, divorce, and the family as an economic organization. (Same as GSWS 3302)

PREREQUISITE: Two of: || ECON 2555 || and ECON 2557

## **ECON 3532 b. Business Cycles. Jonathan Goldstein. Non-Standard Rotation. Fall 2017**

Seminar. A survey of competing theories of the business cycle, empirical tests of cycle theories, and appropriate macro stabilization policies. Topics include descriptive and historical analysis of cyclical fluctuations in the United States, Keynesian-Kaleckian multiplier-accelerator models, growth cycle models, theories of financial instability, Marxian crisis theory, new classical and new Keynesian theories, and international aspects of business cycles. The current global financial crisis is also analyzed.

PREREQUISITE: ECON 2556

## **ECON 3534 b. Behavioral Finance. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. An extensive literature from psychology documents that decision-makers do not behave fully rationally. Behavioral economic theories that incorporate these insights have revolutionized the study of finance. Explores the implications of behavioral deviations from the standard model for financial markets and financial decision-making, including nonstandard preferences, nonstandard beliefs, and heuristics and biases. Emphasizes recent empirical research in the field. Topics may include: noise traders, news models of bubbles, predictability, the disposition effect, status-quo bias, investor inattention, overconfidence, managerial traits, learning from experience effects.

PREREQUISITE: Two of: || either ECON 2555 or ECON 2556 || and ECON 2557 or MATH 2606

## Education

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### EDUC 1101 c-ESD. Contemporary American Education. T.B.A. Every Semester. Spring 2018

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What are the purposes of public education and what makes it public? Do schools serve an individual good or a collective good? Is America's system of public education organized to serve these purposes? What is the public's responsibility towards public education? How do current school reforms affect various stakeholders? The primary objective is to examine the cultural, social, economic, and institutional dilemmas confronting public schooling in the United States today. By approaching these dilemmas as unsolved puzzles instead of systematic failures, important insights are gained into the challenges confronting a democratic society historically committed to the public provision of education. Considers which theories and purposes of education motivate current reform efforts. Likewise, examines who shapes public discourse about public education and by what strategies. Employs a mixed approach of reading, discussion, and class-based activities to explore important educational issues including school reform and finance, charter schools, busing, vouchers, unequal educational opportunities and outcomes; and accountability, standardization, and testing.

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### EDUC 2203 c-ESD. Educating All Students. Alison Miller. Every Fall. Fall 2017

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An examination of the economic, social, political, and pedagogical implications of universal education in American classrooms. Focuses on the right of every student, including students with physical and/or learning differences, and those who have been identified as gifted, to an equitable education. Requires a minimum of twenty-four hours of observation in a local secondary school.

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PREREQUISITE: EDUC 1101

### EDUC 2204 c. Educational Policy. Sarah Jessen. Non-Standard Rotation. Spring 2018

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An examination of educational policy-making and implementation at the federal, state, and local levels. Particular attention is paid to the relationship between policy and school practice and the role practitioners play in policy-making. Policies explored include school choice, standards and accountability, No Child Left Behind, Race to the Top, the Common Core, and Proficiency-Based Instruction.

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PREREQUISITE: EDUC 1020 or EDUC 1101

### EDUC 2206 b-ESD. Sociology of Education. T.B.A. Non-Standard Rotation. Spring 2018

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Examines the ways that formal schooling influences individuals and the ways that social structures and processes affect educational institutions. Explores the manifest and latent functions of education in modern society; the role education plays in stratification and social reproduction; the relationship between education and cultural capital; the dynamics of race, class, and gender in education; and other topics. (Same as SOC 2206)

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PREREQUISITE: Two of: || SOC 1101 or ANTH 1101 || and SOC 2000 - 2969

## **EDUC 2212 c-ESD. Gender, Sexuality, and Schooling. Doris Santoro. Non-Standard Rotation. Fall 2017**

Schools are sites where young people learn to do gender and sexuality through direct instruction, the hidden curriculum, and peer-to-peer learning. In schools, gender and sexuality are challenged, constrained, constructed, normalized, and performed. Explores instructional and curricular reforms that have attempted to address students and teachers sexual identities and behavior. Examines the effects of gender and sexual identity on students' experience of school, their academic achievement, and the work of teaching. Topics may include compulsory heterosexuality in the curriculum, the gender of the good student and good teacher, sex ed in an age of abstinence. (Same as GSWS 2282)

PREREQUISITE: EDUC 1101 or GLS 2001 or GWS 1101

## **EDUC 2218 c. Bad Teachers, Dead Poets, and Dangerous Minds: Movies about Education. Lauren Saenz. Non-Standard Rotation. Fall 2017**

Interdisciplinary course exploring films about elementary and secondary schools such as "Dead Poets Society," "Half-Nelson," and "Bad Teacher"--alongside readings from film studies, cultural studies, and education. Traces the history and development of the genre and explores how teaching and learning are imagined in popular culture--with an emphasis on movies that focus on "urban" schools. Discussions focus on genre theory and change, the cultural beliefs about schooling that inform and are informed by these movies, and the genre's depiction of race and gender in education. (Same as CINE 2800)

## **EDUC 2250 c. Education and Law. George Isaacson. Non-Standard Rotation. Fall 2017**

A study of the impact of the American legal system on the functioning of schools in the United States through an examination of Supreme Court decisions and federal legislation. Analyzes the public policy considerations that underlie court decisions in the field of education and considers how those judicial interests may differ from the concerns of school boards, administrators, and teachers. Issues to be discussed include constitutional and statutory developments affecting schools in such areas as free speech, sex discrimination, religious objections to compulsory education, race relations, teachers' rights, school financing, and the education of those with disabilities. (Same as GOV 2940)

## **EDUC 2251 c. Teaching Writing: Theory and Practice. Kathleen O'Connor. Every Fall. Fall 2017**

Explores theories and methods of teaching writing, emphasizing collaborative learning, and peer tutoring. Examines relationships between the writing process and the written product, writing and learning, and language and communities. Investigates disciplinary writing conventions, influences of gender and culture on language and learning, and concerns of ESL and learning disabled writers. Students practice and reflect on revising, responding to others writing, and conducting conferences. Prepares students to serve as writing assistants for the Writing Project.

## **EDUC 2260 c. Science Education: Purpose, Policy, and Potential. Alison Miller. Non-Standard Rotation. Spring 2018**

Why do all Americans need to learn science and what are we doing to improve science education in our schools? With the release of the Next Generation Science Standards and in response to America's poor standing on international assessments of math and science, there has been a shift in public interest and dialogue around why and how we teach science that is reminiscent of the late 1950s after the Soviet launch of Sputnik. Considers the goals of science education in the United States and explores research and policy related to science curriculum, teaching practice, and student learning.

PREREQUISITE: EDUC 1101

## **EDUC 3301 c. Teaching and Learning. Doris Santoro. Every Fall. Fall 2017**

**Teaching and Learning** A study of what takes place in classrooms: the methods and purposes of teachers, the response of students, and the organizational context. Readings and discussions help inform students' direct observations and written accounts of local classrooms. Peer teaching is an integral part of the course experience. Requires a minimum of thirty-six hours of observation in a local secondary school. Education 3302 must be taken concurrently with this course. In order to qualify for this course students must have Education 1101 and 2203; junior or senior standing; a concentration in a core secondary school subject area (English: four courses in English; foreign language: four courses in the language; life science: four courses in biology; mathematics: four courses in mathematics; physical science: three courses in chemistry, earth and oceanographic science, or physics and one course in one of the other departments listed; or social studies: three courses in history and one course in anthropology, economics, government, psychology, or sociology); and permission of the instructor.

## **EDUC 3302 c. Curriculum Development. Doris Santoro. Every Fall. Spring 2018**

A study of the knowledge taught in schools; its selection and the rationale by which one course of study rather than another is included; its adaptation for different disciplines and for different categories of students; its cognitive and social purposes; the organization and integration of its various components. Education 3301 must be taken concurrently with this course. In order to qualify for this course, students must have Education 1101 and 2203; junior or senior standing; and a concentration in a core secondary school subject area (English: four courses in English; foreign language: four courses in the language; life science: four courses in biology; mathematics: four courses in mathematics; physical science: three courses in chemistry, earth and oceanographic science, or physics and one course in one of the other departments listed; or social studies: three courses in history and one course in anthropology, economics, government, psychology, or sociology).

## **EDUC 3303 c. Student Teaching Practicum. T.B.A. Every Spring. Spring 2018**

Required of all students who seek secondary public school certification, this final course in the student teaching sequence requires that students work full time in a local secondary school from early January to late April. Grading is Credit/D/Fail. Education 3304 must be taken concurrently. Students must complete an application and interview. Students with the following are eligible for this course: Education 2203, 3301, and 3302; junior or senior standing; a cumulative 3.0 grade point average; a 3.0 grade point average in Education 3301 and 3302; and eight courses in a subject area that enables them to be certified by the State of Maine (English: eight courses in English; world language: eight courses in the language; life science: six courses in biology and two additional courses in biology, biochemistry, or neuroscience; mathematics: eight courses in mathematics; physical science: six courses in chemistry, earth and oceanographic science, or physics, and one course in each of the other departments listed; or social studies: six courses in history (at least two must be non-United States history) and one course each in two of the following departments: anthropology, economics, government, psychology, or sociology).

## **EDUC 3320 b. Diversity in Higher Education. Ingrid Nelson. Non-Standard Rotation. Fall 2017**

Explores higher education in the contemporary United States through a sociological lens, highlighting the ways that colleges and universities both promote social mobility and perpetuate inequality. Examines the functions of higher education for students and society; issues of inequality in college access, financing, campus experiences, and outcomes later in life; the challenges and benefits of diversity and inclusion; and other topics, with special attention across all topics to the case of African Americans.  
(Same as AFRS 3320, SOC 3320)

PREREQUISITE: SOC 2010 or ANTH 2010

## **EDUC 3333 c. Contemporary Research in Education Studies. Alison Miller. Every Year. Spring 2018**

Draws together different theoretical, policy, and practice perspectives in education in the United States around a specific topic of inquiry determined by the instructor. Examines methodological perspectives in the field, e.g., quantitative, qualitative, and humanistic research. Students read original, contemporary research and develop skills to communicate with various educational stakeholders.

PREREQUISITE: Three of: | either EDUC 2000 - 2250 or EDUC 2252 - 2969 | | and either EDUC 2000 - 2250 or EDUC 2252 - 2969 | | and EDUC 1101

## English

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### ENGL 1009 c. The Ravages of Love. David Collings. Non-Standard Rotation. Fall 2017

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Examines examples of overwhelming love in eighteenth and nineteenth century novels from England, France, and Germany. Through close reading and intensive writing, considers the intersection of love with the difficulties created by class and gender difference; the power of desire to challenge social convention and the terms of ordinary reality; the confrontations between love, egotism, and seduction; and the implications of love's attempt to dare all, even at the risk of death. Discusses the political overtones of these narratives of love and their place within the construction of gender, sexuality and subjectivity in Western culture. Authors may include Prevost, Goethe, Laclos, Hays, Austen, Bronte, and Flaubert. (Same as GSWS 1009)

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### ENGL 1019 c. Becoming Modern. Ann Kibbie. Non-Standard Rotation. Fall 2017

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An examination of early modernity from 1500 to 1800. Topics include modern doubt and skepticism; the quest for certainty; the rise of science; the emergence of individuality and its impact on ethics, politics, and religion; the Reformation; the Enlightenment; and the beginnings of Romanticism. Authors may include Descartes, Milton, Hobbes, Locke, Defoe, Rousseau, and Mary Shelley.

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### ENGL 1033 c. Modernity at Sea. Samia Rahimtoola. Non-Standard Rotation. Fall 2017

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Beginning with Walt Whitman's celebration of a seafaring globe "spann'd, connected by network," the figure of the oceanic has spoken to a dream of embracing everything, from far-flung peoples to the earth's most evasive animal life. Makes use of of twentieth/twenty-first-century American visual and textual materials to consider the ways in which poetry, stories, film, and multimedia works have advanced and critiqued Whitman's vision of a unified modernity. Subtopics include modernist aesthetics; globalization and its limits; place, space, and the representation of landscape; and the artistic retrieval of lost or undocumented histories, such as the slave trade and migration. Authors may include Herman Melville, Sarah Orne Jewett, Hart Crane, Robert Hayden, Rachel Carson, M. NourbeSe Philip, and Ruth Ozeki. Class visits neighboring coastal sites, including the Coastal Studies Center.

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### ENGL 1034 c. America in the World. Morten Hansen. Non-Standard Rotation. Fall 2017

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Examines America as it is seen in literature from home and abroad. How have American authors described America's place in the world? How has America's present role as the sole global superpower affected how we view its past? What does America look like today from the perspective of the third world? Explores the way literature represents space and time, from current events to world history. Authors include Henry James, James Baldwin, Toni Morrison, Jamaica Kincaid, and Junot Díaz.

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**ENGL 1038 c. American Dreamers. Aaron Kitch. Every Other Year. Spring 2018**


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Explores the enduring power of the American dream—the idea that individual merit and hard work create economic opportunities and upward social mobility—as shaped by literature, drama, and film over the past two centuries. Studies representations of a “better, richer, and fuller life” (James Truslow Adams) in America, in dialogue with dissenting accounts by Ta-Nehisi Coates and Stephen Karam, among others. Other authors may include F. Scott Fitzgerald, Flannery O’Connor, Hunter S. Thompson, and Barbara Ehrenreich, joined by selected films such as *It’s a Wonderful Life* and *American Psycho*.

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**ENGL 1039 c. Coming of Age in the Victorian Period. Aviva Briefel. Non-Standard Rotation. Fall 2017**


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Examines the Victorian Bildungsroman, or coming-of-age novel. Considers how this genre of narrative depicts childhood, adolescence, and adulthood. Questions if an individual changes in passing through these various stages or whether there are elements of constancy. Asks if growth is the same thing as transformation. Authors may include Charlotte Bronte, Lewis Carroll, Charles Dickens, George Eliot, and Oscar Wilde.

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**ENGL 1043 c. Fact and Fiction. Brock Clarke. Non-Standard Rotation. Fall 2017**


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An introduction to the study and creation of various kinds of narrative forms (short story, travel essay, bildungsroman, detective fiction, environmental essay, satire, personal essay, etc.). Students write critical essays and use the readings in the class as models for their own short stories and works of creative nonfiction. Class members discuss a wide range of published canonical and contemporary narratives and workshop their own essays and stories. In doing so, the class dedicates itself to both the study of literature and the making of it. Note: Fulfills the creative writing concentration requirement for English majors.

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**ENGL 1046 c. After Kafka. Hilary Thompson. Non-Standard Rotation. Fall 2017**


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A look at contemporary global fiction with an eye for the influence of Franz Kafka (1883-1924). Investigates how and why current writers from around the world have acknowledged Kafka’s work as they have engaged with themes of modern alienation, modes of magical realism, ideas of existence’s absurdity, images of arbitrary authoritarian power, and questions of human/animal difference. Considers what it means for a writer to spawn an adjective as well as whether an international literary world grown ever more Kafka friendly is necessarily evidence of a world grown ever more Kafkaesque. Authors, in addition to Kafka, may include Jorge Luis Borges, Italo Calvino, Can Xue, J. M. Coetzee, Yiyun Li, Haruki Murakami, and Jonathan Tel.

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## ENGL 1060 c. English Composition. T.B.A. Every Semester. Spring 2018

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Practice in developing the skills needed to write and revise college-level expository essays. Explores the close relationship between critical reading and writing. Assignment sequences and different modes of analysis and response enable students to write fully developed expository essays. Does not count toward the major or minor in English.

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## ENGL 1070 c. The Art of Rhetoric and Composition. T.B.A. Non-Standard Rotation. Spring 2018

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Intended for confident writers who want to ensure that they leave college speaking and writing not just proficiently, but also magnificently and irresistibly. Learn the challenging art of rhetoric from the best, beginning with classics and moving to the current period: authors may include Philip Sydney, Jonathan Swift, Mark Twain, George Orwell, Jessica Mitford, and David Foster Wallace. Writing intensive. This course may be counted toward the major and minor in English.

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## ENGL 1104 c. From Page to Screen: Film Adaptation and Narrative. Aviva Briefel. Non-Standard Rotation. Spring 2018

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Explores the topic of adaptation, specifically, the ways in which cinematic texts transform literary narratives into visual forms. Begins with the premise that every adaptation is an interpretation, a rewriting/rethinking of an original text that offers an analysis of that text. Central to class discussions is close attention to the differences and similarities in the ways in which written and visual texts approach narratives, the means through which each medium constructs and positions its audience, and the types of critical discourses that emerge around literature and film. May include works by Philip K. Dick, Charles Dickens, Howard Hawks, Alfred Hitchcock, Stanley Kubrick, David Lean, Anita Loos, Vladimir Nabokov, and Ridley Scott. (Same as CINE 1104)

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## ENGL 1109 c. Introduction to Narrative. Morten Hansen. Non-Standard Rotation. Spring 2018

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Explores some of the many ways that narrative allows literature to instruct and delight. Why do we need stories to make sense of our lives? How have the ways we tell stories about ourselves changed over the course of the last two centuries? Surveying a range of short stories and novels, considers how formal elements such as theme, plot, perspective, style, and genre shape our understanding of a text. Authors include Edgar Allan Poe, Herman Melville, Ernest Hemingway, Alice Munro, Jorge Luis Borges, David Foster Wallace, and Chimamanda Ngozi Adichie.

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## **ENGL 1116 c-VPA. Of Comics and Culture. Elizabeth Muther. Non-Standard Rotation. Fall 2017**

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An introduction to comics, graphic narratives, and sequential art. Explores elements of the history of the comics -- especially in a United States cultural context -- while examining the formal dimensions of this hybrid art. Considers the cultural functions of this work in theoretical terms, as well as the sociology of its reception. Examines comics as personal narrative, social criticism, political commentary, fantasy, and science fiction, among other modes. Special focus on the functions of humor, irony, pathos, and outrage, as deployed in historical and contemporary comic forms.

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## **ENGL 1225 c. Introduction to Poetry Writing Workshop. Anthony Walton. Every Year. Fall 2017**

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Intensive study of the writing of poetry through the workshop method. Students expected to write in free verse and in form, and to read deeply from an assigned list of poets. Note: Fulfills the creative writing concentration requirement for English majors.

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## **ENGL 1228 c. Introductory Fiction Workshop. T.B.A. Every Semester. Spring 2018**

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Introduces the beginning fiction writer to the craft of fiction writing, with an emphasis on the literary short story. Studies a wide range of published stories as well as examines student work. Critical writings on craft introduce students to technical aspects of the form: character, dialogue, setting, point of view, scene, summary, etc. Exercises and short assignment lead to longer works. All are expected to read, comment on, and discuss in depth each story that passes through the workshop, as well as to complete a major revision. Note: Fulfills the creative writing concentration requirement for English majors.

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## **ENGL 1240 c. The Art of the Essay. Jane Brox. Non-Standard Rotation. Fall 2017**

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An introduction to creative nonfiction writing through an examination of traditional and experimental forms of the essay, including narrative, lyric, and persuasive. Students will read and discuss a range of published works to gain an understanding of the form and its techniques -- voice, tone, structure, pacing -- and will write and revise a series of essays. All are expected to fully participate in weekly workshop discussions. Note: Fulfills the creative writing concentration requirement for English majors.

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## ENGL 2000 c. Contemporary Literature. Samia Rahimtoola. Non-Standard Rotation. Spring 2018

Intermediate Seminar. Examines "the contemporary" as both current historical moment in the twenty-first century and an experience of coming to grips with the present. Questions how writers conceive of the now, and how their representations of the present can help in understanding emergent phenomena such as drone warfare, climate crisis, Black Lives Matter, and the function of art in the current century. To help assess what, if anything, might be new about contemporary life and literature, explores various critical and theoretical approaches to the present. Focuses on twenty-first-century American texts including poetry, prose, and a significant body of cross-genre works. Authors may include Margaret Atwood, Junot Diaz, Renee Gladman, Ben Lerner, Dawn Lundy Martin, Maggie Nelson, and Claudia Rankine.

## ENGL 2003 c. Trolls, Frogs, and Princesses: Fairy Tales and Retellings. T.B.A. Non-Standard Rotation. Spring 2018

Intermediate seminar. Explores the resiliency of fairy tales across cultural boundaries and historical time. Traces the genealogical origins of the classic tales, as well as their metamorphoses in historical and contemporary variants, fractured tales, and adaptations in literature and film. Engages a spectrum of related texts in literary and cultural theory and criticism.

## ENGL 2004 c. White Negroes. Guy Mark Foster. Non-Standard Rotation. Spring 2018

Intermediate seminar. Close readings of literary and filmic texts that interrogate widespread beliefs in the fixity of racial categories and the broad assumptions these beliefs often engender. Investigates "whiteness" and "blackness" as unstable and fractured ideological constructs. These are constructs that, while socially and historically produced, are no less "real" in their tangible effects, whether internal or external. Includes works by Charles Chesnutt, Nella Larsen, Norman Mailer, Jack Kerouac, John Howard Griffin, Andrea Lee, Sandra Bernhard, and Warren Beatty. (Same as AFRS 2654, GSWS 2257)

## ENGL 2005 c-ESD, IP. Asian Diaspora Literature of World War II. Belinda Kong. Non-Standard Rotation. Fall 2017

Intermediate Seminar. Focuses on World War II as a global moment when modernity's two sides, its dreams and nightmares, collided. Emphasis on contemporary Asian diaspora Anglophone fiction that probes the exclusions and failures of nation and empire—foundational categories of modernity—from both Western and Asian perspectives. On the one hand, World War II marks prominently the plurality of modernities in our world: as certain nations and imperial powers entered into their twilight years, others were just emerging. At the same time, World War II reveals how such grand projects of modernity as national consolidation, ethnic unification, and imperial expansion have led to consequences that include colonialism, internment camps, the atom bomb, sexual slavery, genocide, and the widespread displacement of peoples that inaugurates diasporas. Diaspora literature thus constitutes one significant focal point where modernity may be critically interrogated. (Same as ASNS 2802)

## **ENGL 2016 c-ESD. Southern Literature after Faulkner. Meredith McCarroll. Non-Standard Rotation. Fall 2017**

Intermediate Seminar. "The past is not dead. It's not even past." William Faulkner. An examination of southern literature of the later twentieth and early twenty-first centuries questioning the authenticity and access, resistance and romance, regional identity, and the multiple Souths. Ponders the role fiction plays in reflecting and shaping southern identities. Explores ways the South is a distinct place from which and about which to write. Asks if southern literature is haunted by its past, how it reckons with its future. Writers may include Dorothy Allison, Percival Everett, Bobbie Anne Mason, Cormac McCarthy, Carson McCullers, Flannery O'Connor, Walker Percy, George Singleton, and Jesmyn Ward. Includes literary analysis and research-driven writing.

## **ENGL 2200 c-VPA. English Renaissance Drama. Aaron Kitch. Non-Standard Rotation. Fall 2017**

Traces the emergence of new modes and genres of theater in the decades following the construction of the first permanent English commercial theater in 1576. Analyzes popular genres like revenge tragedy, domestic tragedy, and city comedy as expressions of political and cultural desires of the age. Topics include the politics and poetics of racial, gendered, and national identity; the use of language as a form of action; and the relation of drama to other forms of art in the period. Working in small groups, students select and study one scene that they perform for the class at the end of the semester. Authors include Thomas Kyd, Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Middleton, and John Webster. Note: Fulfills the pre-1800 literature requirement for English majors (Same as THTR 2823)

## **ENGL 2290 c. Milton. Ann Kibbie. Non-Standard Rotation. Fall 2017**

A critical study of Milton's major works in poetry and prose, with special emphasis on "Paradise Lost." Note: Fulfills the pre-1800 literature requirement for English majors.

## **ENGL 2426 c. The Horror Film in Context. Aviva Briefel. Non-Standard Rotation. Fall 2017**

Examines the genre of the horror film in a range of cultural, theoretical, and literary contexts. Considers the ways in which horror films represent violence, fear, and paranoia; their creation of identity categories; their intersection with contemporary politics; and their participation in such major literary and cinematic genres as the gothic, comedy, and family drama. Texts may include works by Craven, Cronenberg, De Palma, Freud, Hitchcock, Kristeva, Kubrick, Poe, Romero, and Shelley. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as CINE 2426, GSWS 2426)

## ENGL 2505 c. American Literature to 1865. Tess Chakkalakal. Non-Standard Rotation. Spring 2018

Surveys American literature from the colonial period to the Civil War. Studies accounts of early contact, narratives of captivity and slavery, sermons, autobiographies, poems, and novels. Authors include Winthrop, Rowlandson, Franklin, Douglass, Hawthorne, Melville, Stowe, Thoreau, Whitman, and Dickinson. Note: Fulfills the pre-1800 requirement for English majors; fulfills the literature of the Americas requirement for English majors.

## ENGL 2552 c-ESD. Placing Modernity. Samia Rahimtoola. Non-Standard Rotation. Fall 2017

From Thoreau's cabin at Walden Pond to Annie Dillard's life at Tinker Creek, American literature has situated questions of national identity and environmental ethics in relation to an individual's intimacy with place. Focusing primarily on twentieth- and twenty-first-century literature, examines how experiences of human and non-human displacement at the heart of modernity reflect on the tradition of place-based writing. Explores how exile, migration, and other modes of dislocation impact literary representations of place, and how literature can make sensible the unequal distribution of environmental waste. Significant emphasis placed on environmental justice perspectives and the experience of dislocated peoples. Authors may include Gloria Anzaldúa, Rachel Carson, Teju Cole, Leslie Marmon Silko, and WC Williams. (Same as ENVS 2452)

## ENGL 2582 c. Reading "Uncle Tom's Cabin". Tess Chakkalakal. Non-Standard Rotation. Spring 2018

Introduces students to the controversial history of reader responses to Harriet Beecher Stowe's 1852 antislavery novel, *Uncle Tom's Cabin*. Students engage with various theoretical approaches—reader response theory, feminist, African Americanist, and historicist—to the novel, then turn to the novel itself and produce their own literary interpretation. In order to do so, students examine the conditions of the novel's original production. By visiting various historic locations, the Stowe House on Federal Street, the First Parish on Maine Street, Special Collections of the Hawthorne-Longfellow Library, students compare the novel's original historical context to the history that the novel produced. Aside from reading Stowe's antislavery fiction, students also read works produced with and against *Uncle Tom's Cabin*. (Same as AFRS 2582)

## ENGL 2650 c. African American Fiction: (Re) Writing Black Masculinities. Guy Mark Foster. Non-Standard Rotation. Fall 2017

In 1845, Frederick Douglass told his white readers: "You have seen how a man was made a slave; you shall see how a slave was made a man." This simple statement effectively describes the enduring paradox of African American male identity: although black and white males share a genital sameness, until the nation elected its first African American president the former has inhabited a culturally subjugated gender identity in a society premised on both white supremacy and patriarchy. But Douglass's statement also suggests that black maleness is a discursive construction, i.e. that it changes over time. If this is so, how does it change? What are the modes of its production and how have black men over time operated as agents in reshaping their own masculinities? Reading a range of literary and cultural texts, both past and present, students examine the myriad ramifications of, and creative responses to, this ongoing challenge. (Same as AFRS 2650, GSWS 2260)

## ENGL 2651 c-ESD. Queer Race. Guy Mark Foster. Non-Standard Rotation. Spring 2018

How does the concept of queerness signify in cultural texts that are ostensibly about the struggle for racial equality? And vice versa, how does the concept of racialization signify in cultural texts that are ostensibly about the struggle for LGBT recognition and justice? While some of this work tends to reduce queer to traditional sexual minorities like lesbian and trans folk while downplaying racial considerations, others tend to limit the category race to people of color like blacks while downplaying questions about sexuality. Such critical and creative gestures often place queer and race in opposition rather than as intersecting phenomena. Students examine the theoretical and cultural assumptions of such gestures, and their implications, through close readings of selected works in both the LGBT and African American literary traditions. Note: Fulfills the literature of the Americas requirement for English majors. (Same as AFRS 2651, GSWS 2651)

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 1999 or AFRS 1000 - 1049 or AFRS 1100 - 1999 or GLS 1000 - 1049 or GLS 1100 - 1999

## ENGL 2705 c-ESD, IP. Literatures of Global English. T.B.A. Non-Standard Rotation. Spring 2018

Explores modern and contemporary literature from around the world, considering modes of writing that have developed with the global spread of the English language and other languages' collision with English. Attention given to vernacular writing and the embrace of so-called non-standard, weird, or rotten English. Examines ways writers have engaged with the history of colonialism and the forces of globalization as well as their attempts to forge a new cosmopolitan literature.

## ENGL 2758 c-ESD. New Fictions of Asian America. Belinda Kong. Non-Standard Rotation. Fall 2017

Examines developments in Asian American literature since 2000 and asks how postmillennial fictions extend earlier writings' core concerns with racial identity and national belonging in the United States. Themes and contexts include globalization and transnationalism, illegal immigration and refugee experience, the post-9/11 security state and surveillance, the expansion of Asian capital, the global financial crisis, digital technology and social media, and climate change. Considers the diverse genres and functions of Asian American literature as not simply ethnic self-writing but also social satire, political critique, historical archaeology, cultural memory, and dystopic science fiction. (Same as ASNS 2806)

## ENGL 2841 c. Introduction to Literary and Cultural Theory. David Collings. Non-Standard Rotation. Spring 2018

Explores some of the most important and compelling aspects of literary and cultural theory from the past century. Situates critical movements such as Marxism, psychoanalysis, feminism, structuralism, deconstruction, queer theory, postcolonial theory, critical race theory, and cultural studies in their historical and intellectual context. Includes such authors as Marx, Freud, Benjamin, Barthes, Derrida, Foucault, Lacan, Sedgwick, Butler, and Žižek.



## **ENGL 2853 c. Advanced Fiction Workshop: The World in Prose. T.B.A. Every Spring. Spring 2018**

Presumes a familiarity with the mechanics of fiction and, ideally, previous experience in a fiction workshop. Uses published stories and stories by students to explore questions of voice and tone, structure and plot, how to deepen one's characters, and how to make stories resonate at a higher level. Students write several stories during the semester and revise at least one. Workshop discussion and critiques are an integral part.

## **ENGL 2860 c. Character, Plot, Scene, Theme, Dream: The Fundamentals of Screenwriting. Anthony Walton. Non-Standard Rotation. Fall 2017**

Introduction to the basic practices of writing for the screen, including concepts, techniques, and predictable problems. Students study and analyze films and scripts from the perspective of the screenwriter and complete a writing project of their own. Note: Fulfills the creative writing concentration requirement for English majors. (Same as CINE 2860)

## **ENGL 2901 c-IP. World Science Fiction. Arielle Saiber. Non-Standard Rotation. Spring 2018**

Explores the local, global, and universal natures of the speculative genre of science fiction (SF) from the early twentieth century through the present. Highlights works from the Golden Age (late 1930s-50s), the New Wave of the 1960s and 70s, cyberpunk in the 1980s, and today's various sub-genres and cross-over incarnations. Approaches the genre as a mode of thought-experimentation and world-building that problematizes actual and possible political, cultural, natural, human, and techno-scientific realities. Among the themes included are the human-machine interface, environmental apocalypse, the alien, and time travel. Readings include short stories from nearly every continent (a number of which are accompanied by a film or other media) and literary criticism. Integral to the course is an exhibition of Latin American SF at the Bowdoin College Museum of Art and a number of conversations with writers, artists, filmmakers, and scholars of SF from around the world. Counts for the major in English, but not for the Italian minor or Romance languages and literatures major. (Same as ITAL 2500)

## **ENGL 3011 c. African American Film. Elizabeth Muther. Non-Standard Rotation. Fall 2017**

Advanced Seminar. Explores a spectrum of films produced since 1950 that engage African American cultural experience. Topics may include black-white buddy movies, the L.A. Rebellion, blaxploitation, the hood genre, cult classics, comedy and cross-dressing, and romance dramas. Of special interest will be the documentary impulse in contemporary African American film; gender, sexuality, and cultural images; the politics of interpretation—writers, filmmakers, critics, and audiences; and the urban context and the economics of alienation. Extensive readings in film and cultural theory and criticism. Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as AFRS 3011, CINE 3011)

PREREQUISITE: ENGL 1000 or higher or AFRS 1000 or higher or FILM 1000 or higher or CINE 1000 or higher



## ENGL 3022 c. The Arts of Science in the English Renaissance. Aaron Kitch. Non-Standard Rotation. Fall 2017

Advanced Seminar. Examines the convergence of new modes of scientific knowledge and new genres of fiction in the period between 1500 and 1650 when writers such as Philip Sidney, William Shakespeare, and Margaret Cavendish redefined imaginative literature as a tool of scientific inquiry. Topics include utopian technologies, alchemy and sexuality, natural philosophy, and the science of humanism. Authors (in addition to those mentioned above) include Thomas More, Christopher Marlowe, John Donne, and Ben Jonson. Secondary readings feature Francis Bacon, Bruno Latour, Steven Shapin, Bruce Moran, and Elizabeth Spiller, among others. Note: Fulfills the pre-1800 literature requirement for English majors.

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

## ENGL 3024 c. Victorian Epics. Aviva Briefel. Non-Standard Rotation. Spring 2018

Examines one of the foremost literary forms of the Victorian period: the long novel. By focusing on a few central texts, investigates the ways in which narrative length shapes stories about wide-ranging issues related to nationalism, science, technology, and empire, as well as allegedly local issues regarding domesticity, familial relations, personal adornment, and romance. Authors may include Charles Dickens, George Eliot, William Thackeray, and Anthony Trollope. (Same as GSWS 3320)

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

## ENGL 3026 c. Law and Literature: Eighteenth-Century Case Studies. T.B.A. Non-Standard Rotation. Spring 2018

Advanced seminar. Drawing on a variety of literary texts (plays, novels, poems, and creative non-fiction), focuses on the intersections between law and literature in the eighteenth century. Topics include aspects of criminal law, family law, property law, copyright, and libel law. Authors include William Congreve, Daniel Defoe, John Gay, Alexander Pope, Samuel Richardson, Samuel Johnson, and Mary Wollstonecraft. Note: Fulfills the pre-1800 literature requirement for English majors..

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

## ENGL 3031 c. The Ecstasy of Now: Lyrical Extravagance from Romanticism to the 20th Century. David Collings. Non-Standard Rotation. Fall 2017

Advanced Seminar. Explores practices of unreserved lyricism in the poetic tradition extending from Romanticism through the twentieth century. Examines poetic attempts to capture an intensity of expression beyond what conventional notions of subjectivity, embodiment, temporality, and humanity can sustain. Considers how poems enact the invasion of human experience by more-than-human presences, the effects of absolute emotional expenditure, the evocation of nonverbal song within language, and the erotics of voice, while responding to cultural, historical, and political concerns. Explores poetry by Coleridge, Crane, Dickinson, Keats, Shelley, Stevens, and Yeats alongside critical and theoretical readings by such authors as Bataille, Eliade, Hartman, and Poizat.

PREREQUISITE: ENGL 2000 - 2969

## Environmental Studies

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### ENVS 1016 c. Art and the Environment: 1960 to Present. Natasha Goldman. Non-Standard Rotation. Fall 2017

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Since the 1960s, artists in Western Europe and the United States have used the environment as a site of visual exploration, discussion, critique, and action. From Robert Smithson and his ever-disintegrating “Spiral Jetty,” to Agnes Denes’s “Wheatfield” growing alongside Wall Street, to Mierle Ukeles’s installation and performance art in conjunction with the New York Department of Sanitation, to Eduardo Kac’s “GFP Bunny,” artists have explored the ways in which art objects are in dialogue with the environment, recycling, and biology. Works engage with concepts such as entropy, the agricultural industry, photosynthesis, and green tourism encouraging us to see in new ways the natural world around us. Visits to the Bowdoin College Museum of Art’s collections complement the material studied. Writing-intensive course emphasizes firm understanding of library and database research and the value of writing, revision, and critique. (Same as ARTH 1016)

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### ENVS 1083 a-MCSR, INS. Energy, Physics, and Technology. T.B.A. Every Other Spring. Spring 2018

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How much can we do to reduce the disruptions of the Earth’s physical, ecological, and social systems caused by global climate change? How much climate change itself can we avoid? A lot depends on the physical processes that govern the extraction, transmission, storage, and use of available energy. Introduces the physics of solar, wind, nuclear, and hydroelectric power and discusses the physical constraints on their efficiency, productivity, and safety. Reviews current technology and quantitatively analyzes the effectiveness of different strategies to reduce greenhouse gas emissions. Not open to students with credit for Physics 1140. (Same as PHYS 1083)

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### ENVS 1090 a-INS. Understanding Climate Change. T.B.A. Non-Standard Rotation. Spring 2018

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Why is the global climate changing and how will biological systems respond? Includes sections on climate systems and climate change, reconstructing ancient climates and past biological responses, predicting future climates and biological responses, climate policy, the energy crisis, and potential solutions. Incorporates a few field trips and laboratories designed to illustrate approaches to climate change science at the cellular, physiological, and ecological levels. (Same as BIOL 1090)

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## **ENVS 1101 Intro to Environmental Studies. Eileen Sylvan Johnson. Dharni Vasudevan. Every Fall. Fall 2017**

An interdisciplinary introduction to the environment framed by perspectives from the natural sciences, social sciences, and arts and humanities. Surveys past and present status of scientific knowledge about major global and regional problems, explores both successes and inadequacies of environmental ideas to address specific crises, and assesses potential responses of governments, corporations, and individuals. Topics include food and agriculture, pollution, fisheries, and climate change and energy. Other subjects include biodiversity, population, urbanization, consumption, environmental justice, human and ecological health, and sustainability.

## **ENVS 1102 a-INS. Oceanography. T.B.A. Every Spring. Spring 2018**

The fundamentals of geological, physical, chemical, and biological oceanography. Topics include tectonic evolution of the ocean basins; deep-sea sedimentation as a record of ocean history; global ocean circulation, waves, and tides; chemical cycles; ocean ecosystems and productivity; and the ocean's role in climate change. Weekly labs and fieldwork demonstrate these principles in the setting of Casco Bay and the Gulf of Maine. Students complete a field-based research project on coastal oceanography. (Same as EOS 1505)

## **ENVS 1104 a-MCSR, INS. Environmental Geology and Hydrology. T.B.A. Every Fall. Spring 2018**

An introduction to aspects of geology and hydrology that affect the environment and land use. Topics include lakes, watersheds and surface-water quality, groundwater contamination, coastal erosion, and/or landslides. Weekly labs and fieldwork examine local environmental problems affecting Maine's rivers, lakes, and coast. Students complete a community-based research project. (Same as EOS 1305)

## **ENVS 2004 a-MCSR. Understanding Place: GIS and Remote Sensing. T.B.A. Every Year. Spring 2018**

Geographical information systems (GIS) organize and store spatial information for geographical presentation and analysis. They allow rapid development of high-quality maps, and enable powerful and sophisticated investigation of spatial patterns and interrelationships. Introduces concepts of cartography, database management, remote sensing, and spatial analysis. The productive use of GIS and Remote Sensing technology with an emphasis on the biophysical sciences and environmental management is investigated through a variety of applied exercises and problems culminating in a semester project that addresses a specific environmental application.

## ENVS 2201 a-MCSR, INS. Perspectives in Environmental Science. T.B.A. Every Spring. Spring 2018

Understanding environmental challenges requires scientific knowledge about the different spheres of the Earth -- land, water, air, and life -- and how they interact. Presents integrated perspectives across the fields of biology, chemistry, and earth and oceanographic science to examine the scientific basis for environmental change from the molecular to the global level. Foundational principles are developed to address major course themes, including climate change, energy, soil/air/water pollution, chemical exposure and risk, land use change, and biodiversity loss. Laboratory sessions consist of local field trips, laboratory experiments, group research, case study exercises, and discussions of current and classic scientific literature.

(Same as BIOL 1158, CHEM 1105)

PREREQUISITE: BIOL 1101 or BIOL 1109 or CHEM 1091 - 2260 or PHYS 1130 or PHYS 1140 or EOS 1105 or EOS 1305 (same as ENVS 1104) or EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or EOS 2115 or EOS 2335 or EOS 2345 (same as ENVS 2270) or EOS 2365 or EOS 2525 (same as ENVS 2251) or EOS 2535 or EOS 2585 (same as ENVS 2282) or ENVS 1101

## ENVS 2221 a. Biogeochemistry: An Analysis of Global Change. Phil Camill. Every Fall. Fall 2017

Understanding global change requires knowing how the biosphere, geosphere, oceans, ice, and atmosphere interact. An introduction to earth system science, emphasizing the critical interplay between the physical and living worlds. Key processes include energy flow and material cycles, soil development, primary production and decomposition, microbial ecology and nutrient transformations, and the evolution of life on geochemical cycles in deep time. Terrestrial, wetland, lake, river, estuary, and marine systems are analyzed comparatively. Applied issues are emphasized as case studies, including energy efficiency of food production, acid rain impacts on forests and aquatic systems, forest clearcutting, wetland delineation, eutrophication of coastal estuaries, ocean fertilization, and global carbon sinks. Lectures and three hours of laboratory or fieldwork per week. (Same as EOS 2005)

PREREQUISITE: EOS 1100 - 1999 or BIOL 1102 or BIOL 1109 or CHEM 1092 or CHEM 1102 or CHEM 1109 or ENVS 1102 or ENVS 1104 or ENVS 1515

## ENVS 2223 a-MCSR, INS. Plant Ecophysiology. Barry Logan. Every Fall. Fall 2017

Examines the functional attributes of plants and the manner in which they vary across the plant kingdom by the processes of evolution and acclimation. Topics of focus include photosynthesis and protection against high-light stress, the acquisition and distribution of water and mineral nutrients, and environmental and hormonal control of development. Special topics discussed may include plant parasitism, carnivory, the origins and present state of agriculture, plant responses to global climate change, plant life in extreme environments, and the impacts of local land-use history on plant communities. Contemporary research instrumentation is used in weekly laboratories, some conducted in the field, to enable first-hand exploration of phenomena discussed in lecture. Includes an optional excursion to three of the North American deserts of the Southwest (the Sonoran and Mojave Deserts and the Great Interior Basin) during Thanksgiving vacation. (Same as BIOL 2210)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

## **ENVS 2225 a-MCSR, INS. Biodiversity and Conservation Science. John Lichter. Non-Standard Rotation. Fall 2017**

People rely on nature for food, materials, medicines, and recreation, yet the fate of Earth's biodiversity is rarely given priority among the many pressing problems facing humanity today. Explores the interactions within and among populations of plants, animals, and microorganisms, and the mechanisms by which those interactions are regulated by the physical and chemical environment. Major themes are biodiversity and the processes that maintain biodiversity, the relationship between biodiversity and ecosystem function, and the science underlying conservation efforts. Laboratory sessions consist of student research, local field trips, laboratory exercises, and discussions of current and classic ecological literature. (Same as BIOL 2325)

PREREQUISITE: BIOL 1102 or BIOL 1109 or BIOL 1158 or CHEM 1105 or ENVS 2201 (same as BIOL 1158 and CHEM 1105)

## **ENVS 2229 a-MCSR, INS. Biology of Marine Organisms. Amy Johnson. Every Fall. Fall 2017**

The study of the biology and ecology of marine mammals, seabirds, fish, intertidal and subtidal invertebrates, algae, and plankton. Also considers the biogeographic consequences of global and local ocean currents on the evolution and ecology of marine organisms. Laboratories, field trips, and research projects emphasize natural history, functional morphology, and ecology. Lectures and four hours of laboratory or field trip per week. One weekend field trip included. (Same as BIOL 2319)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

## **ENVS 2231 a-INS. Biological Oceanography. David Carlon. Sarah Kingston. Bobbie Lyon. Non-Standard Rotation. Fall 2017**

Features classroom, laboratory, and fieldwork emphasizing fundamental biological processes operating in pelagic environments. It includes a hybrid of topics traditionally taught in physical and biological oceanography courses: major ocean current systems, physical structure of the water column, patterns and process of primary production, structure and function of pelagic food webs. Field trips to Casco Bay and Harpswell Sound will introduce students to the methods and data structures of biological oceanography. Taught in residence at the Bowdoin Marine Laboratory, Biology 2501/Environmental Studies 2231 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2330 (same as Environmental Studies 2233), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as BIOL 2501)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and MATH 1000 or higher

## **ENVS 2232 a-MCSR, INS. Benthic Ecology. David Carlon. Sarah Kingston. Bobbie Lyon. Non-Standard Rotation. Fall 2017**

The principles of ecology emphasizing the hard- and soft-bottom communities of Casco Bay and Harpswell Sound. Field trips and field exercises demonstrate the quantitative principles of marine ecological research, including good practices in sampling designs and field experiments. A class field project designs and implements a long-term study, based at the Bowdoin Marine Laboratory, to monitor and detect changes in community structure driven by climate change in the twenty-first century. Assumes a basic knowledge of biological statistics. Taught in residence at the Bowdoin Marine Laboratory, Biology 2232/Environmental Studies 2232 is a course-module in the Bowdoin Marine Science Semester. Biology 2501 (same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as BIOL 2232)

PREREQUISITE: Two of: | | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

## **ENVS 2233 a-MCSR, INS. Marine Molecular Ecology and Evolution. Sarah Kingston. Bobbie Lyon. David Carlon. Non-Standard Rotation. Fall 2017**

Features the application of molecular data to ecological and evolutionary problems in the sea. Hands on laboratory work will introduce students to sampling, generation, and analysis of molecular data sets with Sanger-based technology and Next Generation Sequencing. Lectures, discussions, and computer-based simulations will demonstrate the relevant theoretical principles of population genetics and phylogenetics. A class project will begin a long-term sampling program that uses DNA barcoding to understand temporal and spatial change in the ocean. Taught in residence at the Bowdoin Marine Laboratory, Biology 2330/Environmental Studies 2233 is a course-module in the Bowdoin Marine Science Semester. Biology 2232 (same as Environmental Studies 2232), Biology 2501 (same as Environmental Studies 2231), and History 2129 (same as Environmental Studies 2449) are co-requisites of this course. (Same as BIOL 2330)

PREREQUISITE: Two of: | | either BIOL 1102 or BIOL 1109 | | and MATH 1000 or higher

## **ENVS 2250 a-INS. Earth, Ocean, and Society. Emily Peterman. Every Other Spring. Spring 2018**

Explores the historical, current, and future demands of society on the natural resources of the earth and the ocean. Discusses the formation and extraction of salt, gold, diamonds, rare earth elements, coal, oil, natural gas, and renewable energies (e.g., tidal, geothermal, solar, wind). Examines how policies for these resources are written and revised to reflect changing societal values. Students complete a research project that explores the intersection of natural resources and society. (Same as EOS 2020)

PREREQUISITE: EOS 1100 - 1999 or EOS 2005 (same as ENVS 2221) or ENVS 1102 or ENVS 1104 or ENVS 1515 or ENVS 2221

## **ENVS 2251 a. Marine Biogeochemistry. Michele LaVigne. Non-Standard Rotation. Spring 2018**

Oceanic cycles of carbon, oxygen, and nutrients play a key role in linking global climate change, marine primary productivity, and ocean acidification. Fundamental concepts of marine biogeochemistry used to assess potential consequences of future climate scenarios on chemical cycling in the ocean. Past climate transitions evaluated as potential analogs for future change using select case studies of published paleoceanographic proxy records derived from corals, ice cores, and deep-sea sediments. Weekly laboratory sections and student research projects focus on creating and interpreting new geochemical paleoclimate records from marine archives and predicting future impacts of climate change and ocean acidification on marine calcifiers. (Same as EOS 2525)

PREREQUISITE: Two of: || EOS 1100 - 1999 or either ENVS 1102 or ENVS 1104 or ENVS 1515 || and EOS 2005 (same as ENVS 2221)

## **ENVS 2253 a-MCSR, INS. Atmospheric and Ocean Dynamics. Mark Battle. Every Other Fall. Fall 2017**

A mathematically rigorous analysis of the motions of the atmosphere and oceans on a variety of spatial and temporal scales. Covers fluid dynamics in inertial and rotating reference frames, as well as global and local energy balance, applied to the coupled ocean-atmosphere system. (Same as EOS 2810, PHYS 2810)

PREREQUISITE: PHYS 1140

## **ENVS 2255 a-INS. Environmental Chemistry. T.B.A. Every Other Spring. Spring 2018**

Focuses on two key processes that influence human and wildlife exposure to potentially harmful substances, chemical speciation and transformation. Equilibrium principles as applied to acid-base, complexation, precipitation, and dissolution reactions are used to explore organic and inorganic compound speciation in natural and polluted waters; quantitative approaches are emphasized. Weekly laboratory sections are concerned with the detection and quantification of organic and inorganic compounds in air, water, and soils/sediments. (Same as CHEM 2050, EOS 2325)

PREREQUISITE: CHEM 1092 or CHEM 1102 or CHEM 1109 or CHEM 2000 - 2969 or Placement in CHEM 2000 level or Placement in 2000/1109

## **ENVS 2282 a-MCSR, INS. Ocean and Climate. Collin Roesler. Non-Standard Rotation. Fall 2017**

The ocean covers more than 70 percent of Earth's surface. It has a vast capacity to modulate variations in global heat and carbon dioxide, thereby regulating climate and ultimately life on Earth. Beginning with an investigation of paleo-climate records preserved in deep-sea sediment cores and in Antarctic and Greenland glacial ice cores, the patterns of natural climate variations are explored with the goal of understanding historic climate change observations. Predictions of polar glacial and sea ice, sea level, ocean temperatures, and ocean acidity investigated through readings and discussions of scientific literature. Weekly laboratory sessions devoted to field trips, laboratory experiments, and computer-based data analysis and modeling to provide hands-on experiences for understanding the time and space scales of processes governing oceans, climate, and ecosystems. Laboratory exercises form the basis for student research projects. Mathematics 1700 is recommended. (Same as EOS 2585)

PREREQUISITE: Two of: || either EOS 1505 (same as ENVS 1102) or EOS 2005 (same as ENVS 2221) or either ENVS 1102 or ENVS 2221 || and MATH 1600 or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M



## **ENVS 2284 a. Ecology of Rivers. Vladimir Douhovnikoff. Every Other Fall. Fall 2017**

Explores the ecology of river systems. Rivers are linear features through watersheds and across the landscape where ecosystem influences are reflected, focused, and transported from hilltops to coastal estuaries, and sometimes back again. Considers the role of rivers as corridors connecting a wide range of ecosystems, as indicators of broader landscape ecology, and as ecosystems in their own right with particular focus on the interaction of geomorphology, hydrology, and biology in the development and function of these dynamic and essential ecosystems. (Same as BIOL 2284)

PREREQUISITE: BIOL 2315 (same as ENVS 2224) or BIOL 2316 or BIOL 2319 (same as ENVS 2229) or BIOL 2325 (same as ENVS 2225) or BIOL 2330 (same as ENVS 2233) or ENVS 2224 or ENVS 2229 or ENVS 2225 or ENVS 2233

## **ENVS 2302 b-MCSR. Environmental Economics and Policy. T.B.A. Non-Standard Rotation. Spring 2018**

An exploration of environmental degradation and public policy responses in industrial economies. Market failures, property rights, and materialistic values are investigated as causes of pollution and deteriorating ecosystem functions. Guidelines for equitable and cost-effective environmental policy are explored, with an emphasis on the roles and limitations of cost-benefit analysis and techniques for estimating non-monetary values. Three core themes are the transition from “command and control” to incentive-based policies; the evolution from piecemeal regulation to comprehensive “green plans” (as in the Netherlands); and the connections among air pollution, energy systems, and global warming. (Same as ECON 2218)

PREREQUISITE: ECON 1050 or ECON 1101 or Placement in ECON 1102 or Placement in earned ECON 1101

## **ENVS 2304 b. Environmental Law and Policy. Conrad Schneider. Every Other Fall. Fall 2017**

Critical examination of some of the most important American environmental laws and their application to environmental problems that affect the United States and the world. Students learn what the law currently requires and how it is administered by federal and state agencies, and are encouraged to examine the effectiveness of current law and consider alternative approaches. (Same as GOV 2915)

## **ENVS 2311 b. Changing Cultures and Dynamic Environments. Susan Kaplan. Non-Standard Rotation. Spring 2018**

Over the last 20,000 years the Earth's environment has changed in both subtle and dramatic ways. Some changes are attributable to natural processes and variation, some have been triggered by human activities. Referring to anthropological and archaeological studies, and research on past and contemporary local, regional, and global environments, examines the complex and diverse relationship between cultures and the Earth's dynamic environment. A previous science course is recommended. (Same as ANTH 2170)

PREREQUISITE: ANTH 1101 or ANTH 1150



## **ENVS 2330 b-IP. Environmental Policy and Politics. Shana Starobin. Every Fall. Spring 2018**

Explores the political, economic, legal, ethical, and institutional dimensions of the environmental policy-making process. Examines the formation and implementation of regulatory institutions and policies across a range of issues in the U.S. and internationally--including terrestrial, coastal and marine natural resources management, biodiversity, water and air pollution, sustainable development, and environmental justice. Prepares students to analyze historical cases as well as contrive and evaluate competing policy alternatives to emerging problems. (Same as GOV 2910)

PREREQUISITE: ENVS 1101

## **ENVS 2331 b-MCSR. The Nature of Data: Introduction to Environmental Analysis. T.B.A. Every Spring. Spring 2018**

Examines emerging digital techniques in environmental management and analysis within government, academic, and media sectors. Topics include collaborative resource management, leveraging the power of social networks, social-ecological system management, the role of volunteered information and citizen science, and expanding capacities for adaptation and resilience. Introduces the basics of the programming language R for network and text analysis, spatial analysis and GIS, geotagging, and crowdsourcing. (Same as DCS 2331)

## **ENVS 2403 c-ESD. Environment and Culture in North American History. T.B.A. Every Spring. Spring 2018**

Explores relationships between ideas of nature, human transformations of the environment, and the effect of the physical environment upon humans through time in North America. Topics include the “Columbian exchange” and colonialism; links between ecological change and race, class, and gender relations; the role of science and technology; literary and artistic perspectives of “nature”; agriculture, industrialization, and urbanization; and the rise of modern environmentalism. Note: This course is part of the following field(s) of study: United States. (Same as HIST 2182)

PREREQUISITE: ENVS 1101

## **ENVS 2444 c. City, Anti-City, and Utopia: Building Urban America. Jill Pearlman. Non-Standard Rotation. Fall 2017**

Explores the evolution of the American city from the beginning of industrialization to the present age of mass communications. Focuses on the underlying explanations for the American city’s physical form by examining cultural values, technological advancement, aesthetic theories, and social structure. Major figures, places, and schemes in the areas of urban design and architecture, social criticism, and reform are considered. Semester-long research paper required. (Same as HIST 2006)

## **ENVS 2449 c. History of Harpswell and the Coast of Maine. Sarah McMahon. Every Other Fall. Fall 2017**

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Examines the long history of Harpswell as part of the coast of Maine, and the research methodologies used to uncover and analyze that history from environmental, community, socioeconomic, political, racial and ethnic, and cultural perspectives. Topics include bonds and tensions in a peninsula and islands community; coastal agriculture and stone walls; inshore and deep-sea fisheries; shipbuilding and shipping; the Civil War; ethnic, religious, and cultural diversity; poverty and living on the margin; and the rise of tourism. Culminates with an individual research project prospectus for a projected essay on an aspect of that history. Taught in residence at the Bowdoin Coastal Studies Center. History 2129/Environmental Studies 2449 is a course-module in the Bowdoin Marine Science Semester. Biology 2501(same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and Biology 2232 (same as Environmental Studies 2232) are co-requisites of this course. (Same as HIST 2129)

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## **ENVS 2452 c-ESD. Placing Modernity. Samia Rahimtoola. Non-Standard Rotation. Fall 2017**

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From Thoreau's cabin at Walden Pond to Annie Dillard's life at Tinker Creek, American literature has situated questions of national identity and environmental ethics in relation to an individual's intimacy with place. Focusing primarily on twentieth- and twenty-first-century literature, examines how experiences of human and non-human displacement at the heart of modernity reflect on the tradition of place-based writing. Explores how exile, migration, and other modes of dislocation impact literary representations of place, and how literature can make sensible the unequal distribution of environmental waste. Significant emphasis placed on environmental justice perspectives and the experience of dislocated peoples. Authors may include Gloria Anzaldúa, Rachel Carson, Teju Cole, Leslie Marmon Silko, and WC Williams. (Same as ENGL 2552)

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## **ENVS 2491 c-IP. Environmental History of East Asia. T.B.A. Non-Standard Rotation. Spring 2018**

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Seminar. Examines the evolving relationship between states and nature in the emergence of modern East Asia. In debating the narrative of environmental decline in East Asia, readings and discussions focus on how successive regimes that ruled China, Japan, and Korea approached their environments and, conversely, how those environments also structured human societies across time. Spanning from the seventeenth to twentieth century, topics include: commodity frontiers, environmental sustainability, public health, industrial pollution, and nuclear technology, and how these issues link to formations of ethnic and economic difference in both national and imperial communities. Note: This course is part of the following field(s) of study: East Asia. (Same as ASNS 2890, HIST 2891)

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## ENVS 3902 a. Earth Climate History. T.B.A. Every Year. Spring 2018

The modern world is experiencing rapid climate warming and some parts extreme drought, which will have dramatic impacts on ecosystems and human societies. How do contemporary warming and aridity compare to past changes in climate over the last billion years? Are modern changes human-caused or part of the natural variability in the climate system? What effects did past changes have on global ecosystems and human societies? Students use environmental records from rocks, soils, ocean cores, ice cores, lake cores, fossil plants, and tree rings to assemble proxies of past changes in climate, atmospheric CO<sub>2</sub>, and disturbance to examine several issues: long-term carbon cycling and climate, major extinction events, the rise of C<sub>4</sub> photosynthesis and the evolution of grazing mammals, orbital forcing and glacial cycles, glacial refugia and post-glacial species migrations, climate change and the rise and collapse of human civilizations, climate/overkill hypothesis of Pleistocene megafauna, climate variability, drought cycles, climate change impacts on disturbances (fire and hurricanes), and determining natural variability versus human-caused climate change.

(Same as EOS 3020)

PREREQUISITE: EOS 2005 (same as ENVS 2221) or ENVS 2221

## ENVS 3918 b. Environmental and Natural Resource Economics. T.B.A. Non-Standard Rotation. Spring 2018

Seminar. Analysis of externalities and market failure; models of optimum control of pollution and efficient management of renewable and nonrenewable natural resources such as fisheries, forests, and minerals; governmental vs. other forms of control of common-pool resources; and benefit-cost analysis of policies, including market-based and non-market valuation. Permission of instructor required during add/drop for students who have credit for Economics 2218. (Same as ECON 3518)

PREREQUISITE: Two of: || ECON 2555 || and ECON 2557

## ENVS 3982 c. The Beach: Nature and Culture at the Edge. Connie Chiang. Non-Standard Rotation. Fall 2017

Examines the development of the North American coastline, a place of dynamic environmental transformations and human interactions. Students consider physical changes on the coast, the coast as a zone for economic development and social conflict, and shifting perceptions of the shoreline. Topics may include: fisheries and whaling, conservation and political management, environmental disasters, resource extraction, industrialization and urbanization, tourism, beach and surfer culture, climate change and sea-level rise; and representations of the beach in art, literature, photography, film, and music. Students write a major research paper based on primary and secondary sources.

PREREQUISITE: ENVS 1101

## **ENVS 3994 a. Ecological Recovery in Maine's Coastal Ecosystem. John Lichter. Non-Standard Rotation. Spring 2018**

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Maine's coastal ecosystems once supported prodigious abundances of wildlife that benefitted human communities for millennia before succumbing to multiple stresses during the industrial era. Today, it is possible to restore ecosystem structure and functionality for the benefit of wildlife and to regain some of the original ecological services for human benefit. Students examine Maine's coastal ecosystems as socioecological systems and apply ecological principles to understand how society could promote ecological recovery and maintain resilient ecosystems and ecosystem services over the long term. Interdisciplinary seminar with focus on ecology and environmental history. (Same as BIOL 3394)

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PREREQUISITE: ENVS 2201 (same as BIOL 1158 and CHEM 1105) or BIOL 1158 or CHEM 1105 or BIOL 2000 - 2969 or BIOL 3000 or higher or CHEM 2000 - 2969 or CHEM 3000 or higher or EOS 2000 - 2969 or EOS 3000 or higher or PHYS 2000 - 2969 or PHYS 3000 or higher

## **ENVS 3998 c. The City since 1960. Jill Pearlman. Every Other Fall. Spring 2018**

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Seminar. Focuses on important issues in the history of the American city during the past half century with some comparative excursions to cities beyond. Issues include urban renewal and responses to it, historic preservation, gentrification, high-rise syndrome, the loss and creation of public places, and the making of a humane and successful city today. Considers both the city's appearance and form and the social and cultural issues that help shape that form. Examines these issues in depth through primary and secondary source readings. Throughout the semester students pursue a research project of their own, culminating in a presentation to the class and a substantial (twenty-five page) paper.

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## Gender, Sexuality and Women St

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### GLS 2001 ESD. Queer Theory. T.B.A. Every Spring. Spring 2018

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An introduction to the materials, major themes, and defining methodologies of gay and lesbian studies. Considers in detail both the most visible contemporary dilemmas involving homosexuality (queer presence in pop culture, civil rights legislation, gay-bashing, AIDS, identity politics) as well as the great variety of interpretive approaches these dilemmas have, in recent years, summoned into being. Such approaches borrow from the scholarly practices of literary and artistic exegesis, history, political science, feminist theory, and psychoanalysis -- to name only a few. An abiding concern over the semester is to discover how a discipline so variously influenced conceives of and maintains its own intellectual borders. Course materials include scholarly essays, journalism, films, novels, and a number of lectures by visiting faculty.

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### GSWS 1009 c. The Ravages of Love. David Collings. Non-Standard Rotation. Fall 2017

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Examines examples of overwhelming love in eighteenth and nineteenth century novels from England, France, and Germany. Through close reading and intensive writing, considers the intersection of love with the difficulties created by class and gender difference; the power of desire to challenge social convention and the terms of ordinary reality; the confrontations between love, egotism, and seduction; and the implications of love's attempt to dare all, even at the risk of death. Discusses the political overtones of these narratives of love and their place within the construction of gender, sexuality and subjectivity in Western culture. Authors may include Prevost, Goethe, Laclos, Hays, Austen, Bronte, and Flaubert. (Same as ENGL 1009)

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### GSWS 1021 c. Bad Girls of the 1950s. Jennifer Scanlon. Non-Standard Rotation. Fall 2017

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Explores the representation and life experiences of women who did not fit the cultural norm of suburban motherhood in 1950s America. Focuses on issues of class, race, sexuality, and gender in a decade shaped by fears about nuclear war and communism, and by social and political conformity. Topics include teenage pregnancy, women's grassroots political leadership, single womanhood, civil rights, emergent feminism, and, finally, the enduring cultural resonance of the apron-clad 1950s mom. Engages a variety of primary and secondary sources. (Same as HIST 1001)

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### GSWS 1101 b-ESD. Introduction to Gender, Sexuality, and Women's Studies. Joseph Sosa. Every Semester. Fall 2017

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Introduces key concepts, questions, and methods that have developed within the interdisciplinary fields of gender, sexuality, and women's studies. Explores how gender norms differ across cultures and change over time. Examines how gender and sexuality are inseparable from other forms of identification--race, class, ability, and nationality. And considers the role that gender, sexuality, and other identity knowledges play in resisting sexism, racism, homophobia, and transphobia.

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## **GSWS 2076 c-IP. Fashion and Gender in China. Shu-chin Tsui. Non-Standard Rotation. Fall 2017**

Examines how the dress women wear and the fashion consumers pursuit reflect social-cultural identities and generate gender politics. Readings and discussions span historical periods, geographical locations, social-cultural groups, and identity categories. From bound feet to the Mao suit, and from qipao to wedding gowns, fashion styles and consumer trends inform a critical understanding of the nation, gender, body, class, and transnational flows. Topics include the intersections between foot-binding and femininity, qipao and the modern woman, the Mao suit and the invisible body, beauty and sexuality, oriental chic and re-oriental spectacle. With visual materials as primary source, and fashion theory the secondary, offers an opportunity to gain knowledge of visual literacy and to enhance analytical skills. (Same as ASNS 2076)

## **GSWS 2111 b-ESD. Viral Cultures: HIV/AIDS in Science, Policy, and Culture. Marika Cifor. Non-Standard Rotation. Fall 2017**

In the thirty-plus years since its emergence, HIV/AIDS has dramatically altered the world's social, political, economic, scientific, and cultural landscape. From the early 1980s through the present, people living with HIV and AIDS, activists, artists, policymakers, and researchers have sought to understand the ways that HIV/AIDS is transforming how we live and die, how we think and create, and what we value. Brings students together to work across disciplines to address the complexities of HIV/AIDS on global, national, local, and individual scales. Students examine various aspects of the HIV/AIDS pandemic: activism, epidemiology, cultural history, medical treatment; the business, economics, and industry of disease, HIV and global health, law and public policy; and representations of HIV/AIDS in literature, archives, media, and the arts. Throughout, the intersections of HIV/AIDS with sexuality, gender, race, ability, culture, religion, nation, poverty, and other factors that crucially shape the lives and life chances of those living with HIV/AIDS are addressed. Critically engaging diverse materials and topics illuminates how contemporary societies have and continue to witness, frame, and make meaning of the ongoing HIV/AIDS pandemic.

## **GSWS 2201 b-ESD. Feminist Theory. Jennifer Scanlon. Every Fall. Fall 2017**

The history of women's studies and its transformation into gender studies and feminist theory has always included a tension between creating "woman," and political and theoretical challenges to that unity. Examines that tension in two dimensions: the development of critical perspectives on gender and power relations both within existing fields of knowledge, and within the continuous evolution of feminist discourse itself.

PREREQUISITE: GWS 1101 or GSWS 1101

## **GSWS 2217 c. Dostoevsky or Tolstoy?. Nicholas Kupensky. Non-Standard Rotation. Spring 2018**

Compares two giants of Russian literature, Dostoevsky and Tolstoy, and explores their significance to Russian cultural history and European thought. Part I focuses on the aesthetic contributions and characteristic styles of both to nineteenth-century realism through examination of the novelists' early work. Compares Dostoevsky's fantastic realism with Tolstoy's epic realism. Part II considers the role of religion in their mature work: in Dostoevsky's "The Brothers Karamazov" and "The Diary of a Writer"; Tolstoy's "Anna Karenina" and "Resurrection." Topics studied include gender dynamics in nineteenth-century literature, the convergence of autobiography and novel, and the novelist's social role. (Same as RUS 2117)

## **GSWS 2219 b-ESD. Deconstructing Masculinities. Theodore Greene. Every Other Year. Fall 2017**

An introduction to the sociological study of men and masculinities. Investigates debates about the historical, structural, cultural, and personal meanings constructed around masculinity. Explores how masculinity varies historically and across the life span; how it intersects with race, class, gender, sexuality, age, and ability; and how these constructions map onto male and female bodies. Examines how masculinities construct and reproduce power and inequality among men and between men and women. Topics also include, but are not limited to, the production and maintenance of masculinity, the male body, masculine cultures of sports, technology, violence and incarceration, female and queer masculinities. (Same as SOC 2219)

PREREQUISITE: ANTH 1101 or SOC 1101 or GSWS 1101 or GWS 1101

## **GSWS 2237 b. Family, Gender, and Sexuality in Latin America. Krista Van Vleet. Non-Standard Rotation. Fall 2017**

Focuses on family, gender, and sexuality as windows onto political, economic, social, and cultural issues in Latin America. Topics include indigenous and natural gender ideologies, marriage, race, and class; machismo and masculinity; state and domestic violence; religion and reproductive control; compulsory heterosexuality; AIDS; and cross-cultural conceptions of homosexuality. Takes a comparative perspective and draws on a wide array of sources including ethnography, film, fiction, and historical narrative. (Same as ANTH 2737, LAS 2737)

PREREQUISITE: ANTH 1101 or SOC 1101

**GSWS 2249 c-ESD, IP. Rebels, Workers, Mothers, Dreamers: Women in Russian Art and Literature since the Age of Revolution. Alyssa Gillespie. Non-Standard Rotation. Fall 2017**

Although the Russian cultural tradition has long been male-dominated, this paradigm began to shift with the advent of brilliant women writers and artists prior to the Russian Revolution. Since the collapse of the USSR, women have again emerged as leaders in the tumultuous post-Soviet cultural scene, even overshadowing their male counterparts. Explores the work of female Russian writers, artists, and filmmakers against a backdrop of revolutionary change, from the turn of the twentieth century to the present. Themes include representations of masculinity and femininity in extremis; artistic responses to social, political, and moral questions; and women's artistry as cultural subversion. (Same as RUS 2245)

**GSWS 2256 c-ESD. Gender, Body, and Religion. Elizabeth Pritchard. Non-Standard Rotation. Spring 2018**

A significant portion of religious texts and practices is devoted to the disciplining and gendering of bodies. Examines these disciplines including ascetic practices, dietary restrictions, sexual and purity regulations, and boundary maintenance between human and divine, public and private, and clergy and lay. Topics include desire and hunger, abortion, women-led religious movements, the power of submission, and the related intersections of race and class. Materials are drawn from Christianity, Judaism, Neopaganism, Voudou, and Buddhism. (Same as REL 2253)

**GSWS 2257 c. White Negroes. Guy Mark Foster. Non-Standard Rotation. Spring 2018**

Intermediate seminar. Close readings of literary and filmic texts that interrogate widespread beliefs in the fixity of racial categories and the broad assumptions these beliefs often engender. Investigates "whiteness" and "blackness" as unstable and fractured ideological constructs. These are constructs that, while socially and historically produced, are no less "real" in their tangible effects, whether internal or external. Includes works by Charles Chesnutt, Nella Larsen, Norman Mailer, Jack Kerouac, John Howard Griffin, Andrea Lee, Sandra Bernhard, and Warren Beatty. (Same as AFRS 2654, ENGL 2004)

**GSWS 2258 c-ESD, IP. Making Sex a Science: Sexology and its Cultural Representation from Krafft-Ebing to Kinsey. Jill Smith. Non-Standard Rotation. Fall 2017**

Traces the development of sexual science, or sexology, from its roots in late nineteenth-century Austria and Germany to its manifestations in twentieth-century Great Britain and the United States. Examines ideas of key figures within sexual science and the myriad ways they sought to define, categorize, and explain non-normative sexual behaviors and desires. Explores how claims of scientific authority and empirical knowledge were used to shape social attitudes toward sexual difference. Analyzes cultural works that either influenced or were influenced by these thinkers. Includes works by the sexologists Krafft-Ebing, Hirschfeld, Ellis, and Kinsey, as well as cultural texts by Boyle, Praunheim, and Sacher-Masoch. (Same as GER 2251)



## **GSWS 2260 c. African American Fiction: (Re) Writing Black Masculinities. Guy Mark Foster. Non-Standard Rotation. Fall 2017**

In 1845, Frederick Douglass told his white readers: “You have seen how a man was made a slave; you shall see how a slave was made a man.” This simple statement effectively describes the enduring paradox of African American male identity: although black and white males share a genital sameness, until the nation elected its first African American president the former has inhabited a culturally subjugated gender identity in a society premised on both white supremacy and patriarchy. But Douglass’s statement also suggests that black maleness is a discursive construction, i.e. that it changes over time. If this is so, how does it change? What are the modes of its production and how have black men over time operated as agents in reshaping their own masculinities? Reading a range of literary and cultural texts, both past and present, students examine the myriad ramifications of, and creative responses to, this ongoing challenge. (Same as AFRS 2650, ENGL 2650)

## **GSWS 2282 c-ESD. Gender, Sexuality, and Schooling. Doris Santoro. Non-Standard Rotation. Fall 2017**

Schools are sites where young people learn to do gender and sexuality through direct instruction, the hidden curriculum, and peer-to-peer learning. In schools, gender and sexuality are challenged, constrained, constructed, normalized, and performed. Explores instructional and curricular reforms that have attempted to address students and teachers sexual identities and behavior. Examines the effects of gender and sexual identity on students’ experience of school, their academic achievement, and the work of teaching. Topics may include compulsory heterosexuality in the curriculum, the gender of the good student and good teacher, sex ed in an age of abstinence. (Same as EDUC 2212)

PREREQUISITE: EDUC 1101 or GLS 2001 or GWS 1101

## **GSWS 2345 b-IP. Carnival and Control: Race, Gender, and Sexuality in Brazil. Joseph Sosa. Every Other Year. Fall 2017**

Every year, Brazilians pour onto the street to celebrate carnival, with its festive traditions of gender ambiguity, sexual libertinism, and inversion of social hierarchies. Questions how this image of diversity and freedom is squared with Brazil’s practices of social control: high rates of economic inequality and police violence, as well as limited reproductive rights. Using carnival and control as frameworks, examines how contemporary Brazilian society articulates gender roles and sexual identities, as well as racial and class hierarchies. While course content focuses on Brazil, topics addressed are relevant to students seeking to understand how institutions of intimacy, propriety, and power are worked out through interpersonal relations. (Same as ANTH 2345, LAS 2345)

## **GSWS 2380 b-IP. Gender in the Middle East. Oyman Basaran. Non-Standard Rotation. Spring 2018**

Explores the contemporary debates on the construction and organization of gender and sexuality in the Middle East. Provides a critical lens on the colonial and orientalist legacies that mediate the dominant representations and discourses on the region. Questions the normative assumptions behind “modernity,” “religion,” and “tradition” by covering a variety of issues including veiling, honor killings, female circumcision, and military masculinities. Examines the emergence of new femininities, masculinities, sexual identifications, and feminist and queer struggles in the Middle East. (Same as SOC 2380)

PREREQUISITE: SOC 1101 or ANTH 1101

## GSWS 2426 c. The Horror Film in Context. Aviva Briefel. Non-Standard Rotation. Fall 2017

Examines the genre of the horror film in a range of cultural, theoretical, and literary contexts. Considers the ways in which horror films represent violence, fear, and paranoia; their creation of identity categories; their intersection with contemporary politics; and their participation in such major literary and cinematic genres as the gothic, comedy, and family drama. Texts may include works by Craven, Cronenberg, De Palma, Freud, Hitchcock, Kristeva, Kubrick, Poe, Romero, and Shelley.

Note: Fulfills the film theory requirement for Cinema Studies minors. (Same as CINE 2426, ENGL 2426)

## GSWS 2651 c-ESD. Queer Race. Guy Mark Foster. Non-Standard Rotation. Spring 2018

How does the concept of queerness signify in cultural texts that are ostensibly about the struggle for racial equality? And vice versa, how does the concept of racialization signify in cultural texts that are ostensibly about the struggle for LGBT recognition and justice? While some of this work tends to reduce queer to traditional sexual minorities like lesbian and trans folk while downplaying racial considerations, others tend to limit the category race to people of color like blacks while downplaying questions about sexuality. Such critical and creative gestures often place queer and race in opposition rather than as intersecting phenomena. Students examine the theoretical and cultural assumptions of such gestures, and their implications, through close readings of selected works in both the LGBT and African American literary traditions. Note: Fulfills the literature of the Americas requirement for English majors. (Same as AFRS 2651, ENGL 2651)

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 1999 or AFRS 1000 - 1049 or AFRS 1100 - 1999 or GLS 1000 - 1049 or GLS 1100 - 1999

## GSWS 3103 c. Gender, Sexuality, and Popular Music. T.B.A. Every Other Spring. Spring 2018

Employs gender as a theoretical tool to investigate the production, consumption, and representation of popular music in the United States and around the world. Examines how gender and racial codes have been used historically, for example to describe music as “authentic” (rap, rock) or “commercial” (pop, new wave), and at how these codes may have traveled, changed, or re-appeared in new guises over the decades. Considers how gender and sexuality are inscribed at every level of popular music as well as how music-makers and consumers have manipulated these representations to transgress normative codes and open up new spaces in popular culture for a range of sexual and gender expressions. Juniors and seniors only; sophomores admitted with consent of the instructor during the add/drop period. (Same as MUS 3103)

## GSWS 3302 b. The Economics of the Family. T.B.A. Non-Standard Rotation. Spring 2018

Seminar. Microeconomic analysis of the family, gender roles, and related institutions. Topics include marriage, fertility, married women’s labor supply, divorce, and the family as an economic organization. (Same as ECON 3531)

PREREQUISITE: Two of: || ECON 2555 || and ECON 2557

## GSWS 3316 c. Dressing and Undressing in Early Modern Spain. Margaret Boyle. Non-Standard Rotation. Spring 2018

Focuses on the literal and metaphorical practices of dressing and undressing as depicted in the literature of Early Modern Spain. Considers how these practices relate to the (de)construction of gender and empire throughout the period. What does dress have to do with identity and power? What might nakedness reveal about ideal and defective bodies? These questions are enriched through exploration of a series of images in collaboration with the Bowdoin College Museum of Art. Authors considered during the semester include Ana Caro, Miguel de Cervantes, Teresa de Jesús, Tirso de Molina, Fernando de Rojas, and María de Zayas. (Same as HISP 3246)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## GSWS 3320 c. Victorian Epics. Aviva Briefel. Non-Standard Rotation. Spring 2018

Examines one of the foremost literary forms of the Victorian period: the long novel. By focusing on a few central texts, investigates the ways in which narrative length shapes stories about wide-ranging issues related to nationalism, science, technology, and empire, as well as allegedly local issues regarding domesticity, familial relations, personal adornment, and romance. Authors may include Charles Dickens, George Eliot, William Thackeray, and Anthony Trollope. (Same as ENGL 3024)

PREREQUISITE: ENGL 1000 - 1049 or ENGL 1100 - 2969 or ENGL 3000 (same as GLS 3000) or higher

## GSWS 3323 c. Voices of Women, Voices of the People. Hanetha Vete-Congolo. Non-Standard Rotation. Fall 2017

Focuses on texts written by women from French-speaking West African, Central African, and Caribbean countries. Themes treated -- woman and/in colonization and slavery, memory, alienation, womanhood, individual and collective identity, gender relationships, women and tradition, women and modernism -- are approached from historical, anthropological, political, sociological, and gender perspectives. Readings by Tanella Boni (Côte d'Ivoire), Marie-Léontine Tsibinda (Congo-Brazzaville), Maryse Condé (Guadeloupe), Fabienne Kanor (Martinique), Marie-Célie Agnant (Haïti). (Same as AFRS 3201, FRS 3201, LAS 3222)

PREREQUISITE: Two of: | either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher | and either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher

## GSWS 3326 c. A Body "of One's Own": Latina and Caribbean Women Writers. Nadia Celis. Non-Standard Rotation. Fall 2017

What kind of stories do bodies tell or conceal? How are those stories affected by living in a gendered body/subject? How do embodied stories relate to history and social realities? These are some of the questions addressed in this study of contemporary writing by women from the Hispanic Caribbean and the United States Latina/Chicana communities. Films and popular culture dialogue with literary works and feminist theory to enhance the examination of the relation of bodies and sexuality to social power, and the role of this relation in the shaping of both personal and national identities. Authors include Julia Álvarez, Fanny Buitrago, Judith Ortiz Cofer, Magali García Ramis, and Mayra Santos-Febres, among others. Taught in Spanish with readings in Spanish and English.. (Same as HISP 3226, LAS 3226)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## German

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### GER 1101 c. Elementary German I. The Department. Every Fall. Fall 2017

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German 1101 is the first course in German language and culture and is open to all students without prerequisite. Facilitates an understanding of culture through language. Introduces German history and cultural topics. Three hours per week. Acquisition of four skills: speaking and understanding, reading, and writing. One hour of conversation and practice with teaching assistant. Integrated Language Media Center work.

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### GER 1102 c. Elementary German II. T.B.A. Every Spring. Spring 2018

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Continuation of German 1101. Equivalent of German 1101 is required.

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PREREQUISITE: GER 1101 or Placement in GER 1102

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### GER 2203 c. Intermediate German I: Germany within Europe. The Department. Every Fall. Fall 2017

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Continued emphasis on the understanding of German culture through language. Focus on social and cultural topics through history, literature, politics, popular culture, and the arts. Three hours per week of reading, speaking, and writing. One hour of discussion and practice with teaching assistant. Language laboratory also available. Equivalent of German 1102 is required.

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PREREQUISITE: GER 1102 or Placement in GER 2203

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### GER 2204 c. Intermediate German II: German History through Visual Culture. T.B.A. Every Spring. Spring 2018

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Continuation of German 2203. Equivalent of German 2203 is required.

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PREREQUISITE: GER 2203 or Placement in GER 2204

## **GER 2205 c-IP. Advanced German Texts and Contexts. Jill Smith. Every Fall. Fall 2017**

Designed to explore aspects of German culture in depth, to deepen the understanding of culture through language, and to increase facility in speaking, writing, reading, and comprehension. Topics include post-war and/or post-unification themes in historical and cross-cultural contexts. Particular emphasis on post-1990 German youth culture and language. Includes fiction writing, film, music, and various news media. Weekly individual sessions with the teaching fellow from the Johannes-Gutenberg-Universität-Mainz. Equivalent of German 2204 is required.

PREREQUISITE: GER 2204 or Placement in GER 2205

## **GER 2251 c-ESD, IP. Making Sex a Science: Sexology and its Cultural Representation from Krafft-Ebing to Kinsey. Jill Smith. Non-Standard Rotation. Fall 2017**

Traces the development of sexual science, or sexology, from its roots in late nineteenth-century Austria and Germany to its manifestations in twentieth-century Great Britain and the United States. Examines ideas of key figures within sexual science and the myriad ways they sought to define, categorize, and explain non-normative sexual behaviors and desires. Explores how claims of scientific authority and empirical knowledge were used to shape social attitudes toward sexual difference. Analyzes cultural works that either influenced or were influenced by these thinkers. Includes works by the sexologists Krafft-Ebing, Hirschfeld, Ellis, and Kinsey, as well as cultural texts by Boyle, Praunheim, and Sacher-Masoch. (Same as GSWS 2258)

## **GER 3308 c-IP. Introduction to German Literature and Culture. T.B.A. Every Other Spring. Spring 2018**

Designed to be an introduction to the critical reading of texts by genre (e.g., prose fiction and nonfiction, lyric poetry, drama, opera, film) in the context of German intellectual, political, and social history. Focuses on various themes and periods. Develops students' sensitivity to generic structures and introduces terminology for describing and analyzing texts in historical and cross-cultural contexts. Weekly individual sessions with the teaching fellow from the Johannes-Gutenberg-Universität-Mainz. All materials and coursework in German.

PREREQUISITE: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level

## **GER 3313 c-IP. 18th century German Literature and Culture: Love, Theft, Travel. Birgit Tautz. Non-Standard Rotation. Fall 2017**

Focus on the mid-to late eighteenth century as an age of contradictory impulses (e.g., the youthful revolt of Storm and Stress against the Age of Reason). Examines manifestations of such impulses in the works of major (e.g., Goethe, Schiller, Humboldt) and less well-known (e.g., Karsch, Forster) and anonymous authors and translators. Beginning with discussions of transparency, the course investigates constellations that began to define the century: “Love” as a then new, very modern idea that organized families and human relationships, “theft” as a shortcut to discuss issues of property (e.g., proprietary ideas, property of goods) and “travel,” expressing then dominant activities of exploration as well as exploitation. These terms serve as key concepts throughout the course, as we combine traditional reading and discussion with methods of Digital Humanities. The result will be an investigation of texts in their broader cultural context with appropriate theory and illustrated through film and drama on video, statistical data, developments in eighteenth-century dance, music, and legal discourse.” All materials and coursework in German.

PREREQUISITE: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level

## **GER 3393 c-IP. Literary History of Destruction. Andrew Hamilton. Non-Standard Rotation. Fall 2017**

Examines literary and artistic responses to the technological innovations and historical upheavals that characterized the twentieth century: science seemed to enable mass destruction and murder on an unprecedented scale, and two world wars, the Holocaust, and the threat of nuclear annihilation gave rise to a deep ambivalence about the power of technology in modern society and its reach into daily life. German-speaking Europe was a driving force behind these developments, and German and Austrian authors and artists articulated how technology changes the world, for better and for worse. Authors include, but are not limited to, Franz Kafka, Robert Musil, Stefan Zweig, Friedrich Dürrenmatt, Paul Celan, and Franz Fühmann. Considers film and visual art. Discussion and coursework in German.

PREREQUISITE: GER 2204 - 2969 or GER 3000 or higher or Placement in GER 3000 level

## Government and Legal Studies

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### GOV 1001 b. Representation, Participation, and Power in American Politics. Janet Martin. Non-Standard Rotation. Fall 2017

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An introductory seminar in American national politics. Readings, papers, and discussion explore the changing nature of power and participation in the American polity, with a focus on the interaction between individuals (non-voters, voters, party leaders, members of Congress, the president) and political institutions (parties, Congress, the executive branch, the judiciary). Not open to students who have credit for or are concurrently taking Government 1100.

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### GOV 1004 b. The Supreme Court and Social Change. Maron Sorenson. Non-Standard Rotation. Fall 2017

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The Supreme Court has played a role in adjudicating many of the nation's most important social issues, addressing matters such as segregation in schools, gender discrimination, and same-sex marriage. Since Thurgood Marshall orchestrated the NAACP's legal strategy to bring civil rights issues before the court rather than Congress, many other interest groups have followed suit. Investigates the trend of seeking legal change via courts, focusing on the Supreme Court's role in social change by asking two connected questions: first, should the Supreme Court be deciding issues with such far-reaching impacts; second, since the court does wade into these matters, how effective are the justices in moving public opinion and influencing social change? Examines areas of policy in which the court has been particularly active including civil rights, access to abortion, and same-sex marriage, among others.

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### GOV 1005 b. Women of Color in Politics. Chryl Laird. Non-Standard Rotation. Fall 2017

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Explores the significant roles that women of color have played in American politics and around the world. Begins with the US context, starting in the antebellum era and moving forward by reading biographies/autobiographies that provide voice to the experiences faced by women of color in both traditional and non-traditional political spaces. These include women of color as close confidants to male political figures (first ladies, wives, and mistresses) and as politicians, judges, activists, and revolutionaries. Then shifts to a more global context considering the perspectives of women of color in countries where they have championed gender equality and feminism, and where they have become powerful political actors. (Same as AFRS 1005)

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### GOV 1011 b. Fundamental Questions: Exercises in Political Theory. Jean Yarbrough. Non-Standard Rotation. Fall 2017

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Explores the fundamental questions in political life: What is justice? What is happiness? Are human beings equal or unequal by nature? Do they even have a nature, or are they "socially constructed"? Are there ethical standards for political action that exist prior to law and, if so, where do they come from? Nature? God? History? Readings may include Plato, Aristotle, the Bible, Machiavelli, Locke, Rousseau, Shakespeare, the American Founders, Tocqueville, and Nietzsche.

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## **GOV 1012 b. Human Being and Citizen. Paul Franco. Non-Standard Rotation. Fall 2017**

An introduction to the fundamental issues of political philosophy: human nature, the relationship between individual and political community, the nature of justice, the place of virtue, the idea of freedom, and the role of history. Readings span both ancient and modern philosophical literature. Authors may include Plato, Aristotle, Hobbes, Locke, Rousseau, the American Founders, Tocqueville, Mill, and Nietzsche.

## **GOV 1026 b. Global Media and Politics. Henry Laurence. Non-Standard Rotation. Fall 2017**

Examines the impact of media including the Internet, newspapers, and television, on politics and society in cross-national perspective. Asks how differences in the ownership and regulation of media affect how news is selected and presented, and looks at various forms of government censorship and commercial self-censorship. Also considers the role of the media and “pop culture” in creating national identities, perpetuating ethnic stereotypes, and providing regime legitimization; and explores the impact of satellite television and the Internet on rural societies and authoritarian governments. (Same as ASNS 1046)

## **GOV 1028 b. The Daughters of Mars: Women at War. Christian Potholm. Non-Standard Rotation. Fall 2017**

Introduces the student to the nature of warfare throughout various cultures and epochs by focusing on the “Daughters of Mars,” women warriors and warrior queens. Includes case studies from the Trojan war, the early Eurasian steppes, classical Greece and Rome, the High Middle Ages, nineteenth-century Africa, Samurai Japan, the American Civil War, World War II, Vietnam, Iraq, and Afghanistan. Also focuses on the arguments for and against having women in combat, culminating with the contemporary realities and debates concerning American women in combat today. Student research projects investigate these and other related subjects.

## **GOV 1029 b. Buried Treasure, Hidden Curse? Politics of Natural Resource Extraction in Africa. Ericka Albaugh. Every Other Fall. Fall 2017**

Oil, diamonds, gold. . . riches in the midst of poverty. How can Africa boast so many natural resources and yet remain the poorest continent on earth? What is the “resource curse?” Begins by putting Africa in the context of global resource extraction, oil in particular. Establishes Africa’s long pre-colonial experience with trade in iron, gold, salt, and slaves. The colonial period deepened the reliance of many territories on specific resources, a pattern that continues to the present. Uses Burkina Faso as a specific example of gold extraction, contrasting industrial and artisanal mining. Modern streams of prospectors throughout West Africa echo the California gold rush, but with important distinctions. An introduction to political science, the interplay between national and foreign governments, international and domestic firms, and local and migrant prospectors as they vie for access to valuable resources are highlighted. (Same as AFRS 1029)

**GOV 1030 b. The Pursuit of Peace. Allen Springer. Non-Standard Rotation. Fall 2017**


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Examines different strategies for preventing and controlling armed conflict in international society, and emphasizes the role of diplomacy, international law, and international organizations in the peace-making process.

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**GOV 1100 b. Introduction to American Government. Andrew Rudalevige. Every Year. Fall 2017**


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Provides a comprehensive overview of the American political process. Specifically, traces the foundations of American government (the Constitution, federalism, civil rights, and civil liberties), its political institutions (Congress, presidency, courts, and bureaucracy), and its electoral processes (elections, voting, and political parties). Also examines other influences, such as public opinion and the mass media, which fall outside the traditional institutional boundaries, but have an increasingly large effect on political outcomes.

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**GOV 1400 b. Introduction to Comparative Government. T.B.A. Every Year. Spring 2018**


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Provides a broad introduction to key concepts in comparative politics. Most generally, asks why states are governed differently, both historically and in contemporary politics. Begins by examining foundational texts, including works by Marx, Smith, and Weber. Surveys subfields within comparative politics (the state, regime types, nations and nationalism, party systems, development, and civil society) to familiarize students with major debates and questions.

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**GOV 1600 b. Introduction to International Relations. Rebecca Gibbons. Every Year. Fall 2017**


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Provides a broad introduction to the study of international relations (IR). Designed to strike a balance between empirical and historical knowledge and the obligatory theoretical understanding and schools of thought in IR. Designed as an introductory course to familiarize students with no prior background in the subject, and recommended for first- and second-year students intending to take upper-level international relations courses.

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**GOV 2001 b. Watergate and American Politics. T.B.A. Non-Standard Rotation. Spring 2018**


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The “third-rate burglary” at the Watergate complex in 1972 ultimately revealed broad abuses of presidential power, led to the resignation of the president, and lent a suffix to a wide range of future scandals. Examines both Watergate itself and what it wrought in American politics. Topics include the relationship between the executive and legislative branches in areas ranging from budgetary policy to the war power; the role of the press; governmental ethics, investigations, and impeachment; and Watergate's place in popular and political culture.

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**GOV 2005 b. The American Presidency. Janet Martin. Every Year. Spring 2018**


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An examination of the presidency in the American political system, including the “road to the White House” (party nomination process and role of the electoral college), advisory systems, the institutional presidency, relations with Congress and the courts, and decision-making in the White House. In addition, the instructors draw from their own research interests. For Professor Martin these include presidential-congressional relations, the unilateral action of the President, the role of women as advisors within the White House and in the executive branch, and the influence of outside groups on the White House’s consideration of issues. For Professor Rudalevige these include presidents’ inter-branch relations, with a recent emphasis on presidential efforts to manage the wider executive branch through administrative and unilateral tactics.

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**GOV 2010 b. United States Congress. Janet Martin. Every Year. Fall 2017**


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An examination of the United States Congress, with a focus on members, leaders, constituent relations, the congressional role in the policy-making process, congressional procedures and their impact on policy outcomes, the budget process, and executive-congressional relations.

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**GOV 2015 b. Public Administration. Andrew Rudalevige. Non-Standard Rotation. Spring 2018**


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We deal with public organizations every day -- nearly 15 percent of the United States workforce operates within one -- addressing concerns ranging from playground safety to the prevention of international terrorism. Explores how and why this vital part of government works the way it does in the American political context. What do public organizations do? How well do they do it? How are they (and how might they be) managed? How do they distribute resources, and under what constraints? How are they similar to or different from their private sector counterparts? Is red tape always a bad thing? Considering these questions, examines a variety of real-world cases; these might include the Cuban Missile Crisis, the response to Hurricane Katrina, or the implementation of No Child Left Behind. Underlying discussion will be the perpetual difficulty in reconciling organizational efficiency with democratic accountability.

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**GOV 2020 b. Constitutional Law I. Maron Sorenson. Every Fall. Fall 2017**


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Examines the development of American constitutionalism, the power of judicial review, federalism, and separation of powers.

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**GOV 2021 b. Constitutional Law II: Civil Rights and Liberties. T.B.A. Every Spring. Spring 2018**


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Examines questions arising under the First and Fourteenth Amendments.

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PREREQUISITE: GOV 2020

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**GOV 2035 b. Maine Politics. Christian Potholm. Non-Standard Rotation. Fall 2017**

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An analysis of politics in the state of Maine since World War II. Subjects covered include the dynamics of Republican and Democratic rivalries and the efficacy of the Independent voter, the rise of the Green and Reform parties, the growing importance of ballot measure initiatives, and the interaction of ethnicity and politics in the Pine Tree State. An analysis of key precincts and Maine voting paradigms is included, as well as a look at the efficacy of such phenomena as the north/south geographic split, the environmental movement, and the impact of such interest groups as SAM, the Tea Party, and the Roman Catholic Church. Students are expected to follow contemporary political events on a regular basis.

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**GOV 2050 b. Public Opinion and Voting Behavior. Michael Franz. Non-Standard Rotation. Fall 2017**

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Examines the political behavior of ordinary citizens. Begins with a broad focus on the importance of citizen participation in a democracy, and the debate over how much or how little participation is best. Examines the reasons for citizen (non)participation, and focuses on the effects of campaigns and social capital on different forms of participation.

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**GOV 2052 b-ESD. Race, Ethnicity, and Politics. Chryl Laird. Non-Standard Rotation. Fall 2017**

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Examines the impact of race and ethnicity on American politics. Key topics include the development of group identity and the mobilization of political activism. Also covers voting rights and representation, as well as impacts on education and criminal justice. Groups addressed include Native Americans, black Americans, Latinos, Asian Americans, and white Americans. (Same as AFRS 2052)

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**GOV 2080 b-MCSR. Quantitative Analysis in Political Science. T.B.A. Non-Standard Rotation. Spring 2018**

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Examines the use of quantitative methods to study political phenomena. Discusses the nature of empirical thinking and how principles used for years by natural scientists, such as causation and control, have been adopted by social scientists. Introduces what these methods are (such as Chi-square tests, difference of means, and linear regression) and how they might be useful in political research and applies these methods, with particular emphasis on the use of survey data. Using quantitative methods, employs statistical computing software (such as Stata, SPSS, and/or R) as a research tool, with a focus on effective presentation of data and results. The assignments include a mix of essay writing and problem sets. The course is designed for students with little or no experience in statistical inference.

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## **GOV 2200 b. Classical Political Philosophy. Jean Yarbrough. Non-Standard Rotation. Fall 2017**

A survey of classical political philosophy focusing on selected dialogues of Plato, the political writings of Aristotle, and St. Augustine's City of God. Examines ancient Greek and early Christian reflections on human nature, justice, the best regime, the relationship of the individual to the political community, the relationship of philosophy to politics, and the tension between reason and revelation.

## **GOV 2210 b. Modern Political Philosophy. T.B.A. Non-Standard Rotation. Spring 2018**

A survey of modern political philosophy from Machiavelli to Mill. Examines the overthrow of the classical horizon, the movement of human will and freedom to the center of political thought, the idea of the social contract, the origin and meaning of rights, the relationship between freedom and equality, the role of democracy, and the replacement of nature by history as the source of human meaning. Authors may include Machiavelli, Hobbes, Locke, Hume, Rousseau, Kant, Hegel, and Mill.

## **GOV 2220 b. Liberalism and Its Critics. Paul Franco. Non-Standard Rotation. Fall 2017**

An examination of liberal democratic doctrine and of religious, cultural, and radical criticisms of it in the eighteenth and nineteenth centuries. Authors may include Locke, Kant, Burke, Tocqueville, Mill, Marx, and Nietzsche.

## **GOV 2230 b. American Political Thought. T.B.A. Non-Standard Rotation. Spring 2018**

Examines the political thought of American statesmen and writers from the founding to the twentieth century, with special emphasis on three pivotal moments: the Founding, the Crisis of the House Divided, and the growth of the modern welfare state. Readings include the Federalist Papers, the Anti-federalists, Jefferson and Hamilton, Calhoun, Lincoln, William Graham Sumner, the Progressives, Franklin Delano Roosevelt, and contemporary thinkers on both the right and the left.

## **GOV 2400 b-IP. West European Politics. Alyssa Grahame. Non-Standard Rotation. Fall 2017**

Analyzes the dynamics of West European political systems, including the varieties of parliamentary and electoral systems and the formation of governments and lawmaking. Addresses contemporary political challenges in Britain, France, Germany, Italy, and other states, considering topics such as institutional reform, welfare state policies, economic growth and unemployment, immigration, relations with the United States, and other foreign policy concerns. The European Union is not examined, as it is a separate course, Government 2500: The Politics of the European Union.

## **GOV 2405 b. British Politics and Society. Henry Laurence. Non-Standard Rotation. Spring 2018**

Comprehensive overview of modern British politics in historical, social and cultural context. Considers the historical formation of the United Kingdom and the development of the modern democratic state, but focuses on political developments after 1945. Analyzes party politics, the Welfare State, Thatcherism, and the contemporary political scene. Explores policy issues including healthcare, education, economic policy, and the role of the media.

## **GOV 2450 b-ESD, IP. Japanese Politics and Society. Henry Laurence. Every Fall. Fall 2017**

Comprehensive overview of modern Japanese politics in historical, social, and cultural context. Analyzes the electoral dominance of the Liberal Democratic Party, the nature of democratic politics, and the rise and fall of the economy. Other topics include the status of women and ethnic minorities, education, war guilt, nationalism, and the role of the media. (Same as ASNS 2320)

## **GOV 2486 b-IP. The Politics of Dictatorship: Authoritarian Resilience and Democratization. Christopher Heurlin. Non-Standard Rotation. Fall 2017**

Despite the end of the Cold War, dictatorship has persisted, even thrived. At least 40 percent of states in the world remain authoritarian. Introduces students to the social and political logic of dictatorship. Explores questions such as: Where do dictatorships come from? Why might people support dictatorships? What effect does dictatorship have on political, economic, and social outcomes? How do dictatorships differ from one another? Why are some dictatorships resilient and stand the test of time while some quickly collapse? When dictatorships collapse, why are some dictatorships replaced by other dictatorships, while others democratize? Concentrates on the post-World War II era and explores the dynamics of dictatorship in regions throughout the world, including the Middle East, Latin America, Asia, Europe, and Africa.

## **GOV 2530 b-IP. Politics and Societies in Africa. Ericka Albaugh. Non-Standard Rotation. Spring 2018**

Surveys societies and politics in sub-Saharan Africa, seeking to understand the sources of current conditions and the prospects for political stability and economic growth. Looks briefly at pre-colonial society and colonial influence on state-construction in Africa, and concentrates on three broad phases in Africa's contemporary political development: (1) independence and consolidation of authoritarian rule; (2) economic decline and challenges to authoritarianism; (3) democratization and civil conflict. Presumes no prior knowledge of the region. (Same as AFRS 2530)

**GOV 2540 b-IP. U.S. - China Relations. Christopher Heurlin. Non-Standard Rotation. Fall 2017**

Examines the development of United States relations with China. Begins with a brief historical examination of the Opium War, then examines United States policy towards the Nationalists and the Communists during the Chinese Civil War. In the aftermath of the civil war and subsequent revolution, the role of China in the Cold War will be discussed. Then focuses on more contemporary issues in United States-China relations, drawing links between the domestic politics of both countries and how they influence the formulation of foreign policy. Contemporary issues addressed include human rights, trade, the Taiwanese independence movement, nationalism, and China's growing economic influence in the world. (Same as ASNS 2061)

**GOV 2570 b-IP. The Politics of Development: Poverty, Prosperity, and Political Change. Ericka Albaugh. Non-Standard Rotation. Fall 2017**

Examines the meaning of development from economic and political perspectives. Considers various theories and practices of development that have been applied to newly independent states in Asia, Latin America, and Africa. Investigates why trajectories of economic growth and political stability have been so uneven in different regions of the world. Incorporates views from both external and internal actors on issues such as foreign aid, multilateral institutions, good governance, and democratic participation.

**GOV 2580 b-IP. Advanced Comparative Politics: Government, War, and Society. T.B.A. Non-Standard Rotation. Spring 2018**

An examination of the forces and processes by which governments and societies approach and wage or avoid wars. The theories and practices of warfare of various political systems are analyzed and particular attention is paid to the interface where politics, society, and the military come together under governmental auspices in various comparative contexts. Specific examples from Africa, Asia, Europe, and North America are examined.

**GOV 2600 b-IP. International Law. Allen Springer. Non-Standard Rotation. Fall 2017**

The modern state system, the role of law in its operation, the principles and practices that have developed, and the problems involved in their application.



## **GOV 2621 b-IP. The Politics of Nuclear Proliferation and Nonproliferation. Rebecca Gibbons. Non-Standard Rotation. Spring 2018**

Nuclear weapons have had a constant impact on international relations since their advent in 1945. The initial US monopoly on nuclear weapons gave way to bilateral competition with the Soviet Union, followed by the post-Cold War period in which proliferation concerns have grown to include so-called rogue states and non-state actors. Exposes students to the history and theory of nuclear weapons proliferation and encourages engagement in current debates on the topic. Addresses the following topics: technology necessary for developing a nuclear weapons program, why states proliferate, and policies available to address nuclear proliferation.

## **GOV 2680 b-IP. International Security. Rebecca Gibbons. Non-Standard Rotation. Fall 2017**

National security is a principal interest for states, but what exactly does that mean in international political life, and for the security of ordinary people like us? What strategic options are available to decision makers tasked with protecting national security? How much do national security policies reflect coherent planning, and how much are policies the product of competing international, economic, and technological constraints, or domestic political interests? Analyzing the strategy and politics of diplomacy, alliances, threats, aid, and war, aims to provide an overview of security studies within the field of international relations.

## **GOV 2690 b-IP. Islam and Politics. T.B.A. Non-Standard Rotation. Spring 2018**

Analyzing the intersection of politics and multiple expressions of Islam in both state governments and transnational movements, studies Islam as a social, ethical, and political force in the modern era. Offers a basic introduction to Muslim history and the Islamic religion, explores various Islamic social and political movements, analyzes contending understandings of the interaction between politics and Islam, as well as investigating the tensions between the Islamic and western political traditions, including democracy and Islam. Relying on texts from influential revolutionaries such as Qutb and Khomeini as well as perspectives on political Islam from academic scholars, explores the heart of politics, society, and religion in the modern Muslim world.

## **GOV 2910 b-IP. Environmental Policy and Politics. Shana Starobin. Every Fall. Spring 2018**

Explores the political, economic, legal, ethical, and institutional dimensions of the environmental policy-making process. Examines the formation and implementation of regulatory institutions and policies across a range of issues in the U.S. and internationally--including terrestrial, coastal and marine natural resources management, biodiversity, water and air pollution, sustainable development, and environmental justice. Prepares students to analyze historical cases as well as contrive and evaluate competing policy alternatives to emerging problems. (Same as ENVS 2330)

PREREQUISITE: ENVS 1101



## **GOV 2915 b. Environmental Law and Policy. Conrad Schneider. Every Other Fall. Fall 2017**

Critical examination of some of the most important American environmental laws and their application to environmental problems that affect the United States and the world. Students learn what the law currently requires and how it is administered by federal and state agencies, and are encouraged to examine the effectiveness of current law and consider alternative approaches. (Same as ENVS 2304)

## **GOV 2940 c. Education and Law. George Isaacson. Non-Standard Rotation. Fall 2017**

A study of the impact of the American legal system on the functioning of schools in the United States through an examination of Supreme Court decisions and federal legislation. Analyzes the public policy considerations that underlie court decisions in the field of education and considers how those judicial interests may differ from the concerns of school boards, administrators, and teachers. Issues to be discussed include constitutional and statutory developments affecting schools in such areas as free speech, sex discrimination, religious objections to compulsory education, race relations, teachers' rights, school financing, and the education of those with disabilities. (Same as EDUC 2250)

## **GOV 3010 b. Advanced Seminar in American Politics: Presidential-Congressional Relations. Janet Martin. Non-Standard Rotation. Spring 2018**

Examines presidential-congressional relations through a number of perspectives, including use of historical, quantitative, and institutional analyses. Readings consider the relationship between the executive branch and Congress in both the domestic arena (including regulatory and budgetary policy) and in the area of foreign and defense policy.

## **GOV 3020 b. Money and Politics. T.B.A. Non-Standard Rotation. Spring 2018**

Considers the historical and contemporary relationship between money and government. In what ways have moneyed interests always had distinctive influences on American politics? Does this threaten the vibrancy of our representative democracy? Are recent controversies over campaign finance reform and lobbying reform signs that American government is in trouble? Reading, writing, and discussion intensive, considers the large academic literature on this subject, as well as the reflections of journalists and political practitioners, with the overall goal of understanding the money/politics relationship in ways that facilitate the evaluation of American democracy.

## **GOV 3035 b. Presidential Power and the Law. Andrew Rudalevige. Non-Standard Rotation. Fall 2017**

Grapples with current and historical questions of presidential power. Article II of the US Constitution is brief, and vague; the executive power is nowhere defined. How do presidents gain traction against the legislative and judicial (and even the executive) branches? Case studies include a variety of claims made by presidents about their unilateral administrative tools and in the contemporary "war on terror" (with regard to detention, interrogation, surveillance, due process, etc.), as well as the reaction they have provoked from other branches of government, such as Congress and the Supreme Court.

PREREQUISITE: GOV 1100 or GOV 2000 - 2099

## **GOV 3200 b. Advanced Seminar in Political Theory: Tocqueville. T.B.A. Non-Standard Rotation. Spring 2018**

More than 150 years after its publication, "Democracy in America" remains the most powerful sympathetic critique of modern liberal democracy ever written. Careful reading of the text and selected secondary sources leads to examination of Tocqueville's analysis of the defects to which the democratic passion for equality gives rise and consideration of possible solutions that, in contrast to the Marxist and Nietzschean critiques, aim at preserving the liberal democratic way of life.

## **GOV 3520 b-IP. State-Building in Comparative Perspective. T.B.A. Non-Standard Rotation. Spring 2018**

States form the foundation of modern politics. Comparative government explores their variation; international relations examine their interaction. States can be instruments of oppression or engines of progress, and recent scholarship has focused on their strength, weakness, and failure. This capstone course explores the processes that produced the early modern state in Europe, then looks at more recent attempts to replicate state development in Latin America, Asia, the Middle East, and Africa. The role of war in state formation and the subject of citizenship receive particular attention. (Same as AFRS 3520)

## **GOV 3560 b. Advanced Seminar in Comparative Political Economy. Henry Laurence. Non-Standard Rotation. Spring 2018**

Studies the relationship between governments and markets in policy areas including health care, education, social welfare and income inequality, media regulation, financial markets, economic growth and employment, etc. Focuses on advanced industrial democracies including the United Kingdom, United States, and Japan.

PREREQUISITE: Two of: || either GOV 1020 - 1029 or GOV 1400 or GOV 2400 - 2599 or GOV 3400 - 3599 || and either GOV 1020 - 1029 or GOV 1400 or GOV 2400 - 2599 or GOV 3400 - 3599

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**GOV 3600 b-IP. Advanced Seminar in International Relations: Conflict Simulation and Conflict Resolution. T.B.A. Non-Standard Rotation. Spring 2018**

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An upper-level interdisciplinary seminar on the nature of both international and national conflict. A variety of contexts and influence vectors are examined and students are encouraged to look at the ways conflicts can be solved short of actual warfare, as well as by it.

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**GOV 3620 b-IP. Advanced Seminar in International Relations: Counterinsurgencies. T.B.A. Non-Standard Rotation. Spring 2018**

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Counterinsurgency warfare -- the political and military struggle to obstruct insurrection -- is complex, variable, and arduous. As one US Special Forces officer in Iraq noted, counterinsurgency is not just thinking man's warfare, it is the graduate level of war. How do we make sense of the intricate, violent contest between insurgent and counterinsurgent? Why have the United States' wars in Vietnam, Iraq, and Afghanistan been exceedingly drawn out, irregular, and destructive? Connecting classic and critical military texts such as Clausewitz and US Army/Marine Corps operational manuals, with case studies from Vietnam, Iraq, and Afghanistan (contrasting the US and Soviet interventions), entwines political/military theory with battlefield history to deepen understandings of thinking man's warfare.

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## History

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### HIST 1001 c. Bad Girls of the 1950s. Jennifer Scanlon. Non-Standard Rotation. Fall 2017

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Explores the representation and life experiences of women who did not fit the cultural norm of suburban motherhood in 1950s America. Focuses on issues of class, race, sexuality, and gender in a decade shaped by fears about nuclear war and communism, and by social and political conformity. Topics include teenage pregnancy, women's grassroots political leadership, single womanhood, civil rights, emergent feminism, and, finally, the enduring cultural resonance of the apron-clad 1950s mom. Engages a variety of primary and secondary sources. (Same as GSWS 1021)

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### HIST 1037 c. Food and Foodways in China: A Cultural History. Leah Zuo. Every Other Year. Fall 2017

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A cultural history of what, when, why, and how people eat in China. Explores a history of Chinese food, and more importantly, a history of China through its food. Structured around four historical periods (antiquity, middle period, late imperial, and modern), studies the connections between food and agriculture, politics, religion, health, technology, and literature. From one perspective, examines foodways in China as cultural constructs and introduces topics such as the human adaptation, experimentation, knowledge formation, technological development, cultural appropriation, and value judgment of food. From another, discusses the material aspects of a culinary history, e.g., the biological facts, ecological sensitivities, environmental adaptation, and historical evolution of foodstuffs. In correspondence with the four historical periods, provides opportunities to prepare and eat four meals, each of them designed to convey a broader sense of historical context. The meals include: Han aristocrat's feast (ancient), Song literati party (middle period), Hubei peasant meal (late imperial), and American Chinese takeout (modern). Meals are scheduled on Friday afternoons throughout the semester (not on regular class-meeting days). Attendance at these meals is not mandatory, but provide additional context and experience. Taken together, students are encouraged to reflect both on what food tells us about Chinese history, and how it causes us to reflect on our own everyday lives. (Same as ASNS 1007)

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### HIST 1039 c. Commodity Life: Objects and Histories of India. Rachel Sturman. Every Fall. Fall 2017

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What kinds of meanings and histories are held within objects? Uses the lens of four objects in the Indian subcontinent—rice, textiles, yoga, and photography—to trace histories of knowledge and skill, of commodification and global circulation, of power relations, and of personal attachments that these objects have generated. Central is thinking through the creative but also power-laden processes of making, using, and interpreting. This approach to the creative potential of analysis infuses class writing, revision, and discussion. (Same as ASNS 1036)

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## **HIST 1460 c-ESD, IP. Apartheid's Voices: South African History, 1948 to 1994. David Gordon. Every Other Fall. Fall 2017**

The study of apartheid in South Africa, the system of racial and ethnic segregation that began in 1948 and ended with the first democratic election of Nelson Mandela in 1994. Explores the many different aspects of apartheid: how and why it emerged; its social and economic impacts; its relationship to other forms of segregation and racial-based governance; and how people lived under, resisted, and collaborated with apartheid. The readings, lectures, and class discussions focus on personal South African voices and explore their diverse gendered, ethnic, and racial perspectives. NOTE: This course is part of the following field(s) of study: Africa and Colonial Worlds. (Same as AFRS 1460)

## **HIST 2006 c. City, Anti-City, and Utopia: Building Urban America. Jill Pearlman. Non-Standard Rotation. Fall 2017**

Explores the evolution of the American city from the beginning of industrialization to the present age of mass communications. Focuses on the underlying explanations for the American city's physical form by examining cultural values, technological advancement, aesthetic theories, and social structure. Major figures, places, and schemes in the areas of urban design and architecture, social criticism, and reform are considered. Semester-long research paper required. (Same as ENVS 2444)

## **HIST 2017 c-IP. Post-War Europe: 1945 to the Present. Salar Mohandesi. Discontinued Course. Fall 2017**

Until the fall of the Berlin Wall in 1989, historians had treated the history of postwar Europe as permanently divided and dominated by an inevitable ideological clash. Collapse, however, required a dramatic re-examination, as the once immutable Cold War now appeared more as a post-war parenthesis. Examines Europe since zero hour 1945 as a singular space -- one dominated by super powers, riven by cultural and economic competition, yet also struggling with its past and re-imagining its future. Topics to discuss: origins of the Cold War, uprisings and revolutions, détente, youth in revolt, energy crises, the Greens, the Warsaw Pact and European Union, 1989, Euro Crisis, and Ukraine. This course is part of the following field(s) of study: Europe.

## **HIST 2018 c-ESD, IP. North American Indian History, c. 1450-1814. Strother Roberts. Every Other Year. Fall 2017**

The indigenous peoples of North America have long and diverse histories stretching back over 15,000 years. Since the uniting of the world's two hemispheres at the turn of the sixteenth century, native communities have faced numerous challenges and fallen victim to often unimaginable hardship. Native cultures showed considerable adaptability in the face of these challenges. Through centuries of imperial oppression, American Indians proved determined in fighting for their rights and insisting on their proper place in an evolving environmental, political, and social landscape. These shared struggles led to a dawning sense of a pan-Indian racial and cultural identity in the early nineteenth century. This course is part of the following field(s) of study: United States.

## **HIST 2042 c. The Good Life: From Plato to the Enlightenment. Dallas Denery. Every Other Spring. Spring 2018**

What does it mean to lead a good life, a happy life? Examines changing responses to this question from the ancient Greeks to the twenty-first century. Primary sources include (among others) Plato, Aristotle, Christine de Pizan, Martin Luther, Earl of Shaftesbury, and Oprah Winfrey. Note: This course is part of the following field(s) of study: Europe. It also meets the pre-modern requirement.

## **HIST 2049 c. Early Modern Europe. Dallas Denery. Non-Standard Rotation. Fall 2017**

A survey of European culture and society from the later Middle Ages to the origins of the Enlightenment. Topics include the Renaissance, Reformation, and Scientific Revolution.

Note: This course fulfills the pre-modern requirement for history majors.

## **HIST 2061 c-ESD, IP. Culture Wars in the Age of Enlightenment. T.B.A. Every Other Year. Spring 2018**

Examines a series of intellectual, political, and cultural feuds in seventeenth- and eighteenth-century Europe, the so-called Age of Enlightenment during which thinkers aspired to implement sweeping changes in politics and society. Topics include the debate over who had the right to engage in intellectual work; the rise of atheistic thinking and the efforts of religious groups to combat it; the development of new scientific methods; and discussions of government, gender, and race. Note: This course is part of the following field(s) of study: Europe. It also fulfills the pre-modern requirement for history majors.

## **HIST 2105 c-ESD, IP. The Paradox of Progress: Europe and the Experience of Modernity, 1815-1918. T.B.A. Every Other Spring. Spring 2018**

Survey course of the nineteenth century in Europe, from 1815 to the end of the First World War, with an emphasis on the social, cultural, and political impact of industrial and technological progress. Explores the way people lived and thought about the world around them as Europe industrialized, as well as the ambivalence that many Europeans came to attach to modernity by the end of the Great War in 1918. This course is part of the following field(s) of study: Europe.

## **HIST 2108 c-ESD, IP. The History of Russia, 1725-1924. Page Herrlinger. Every Other Fall. Fall 2017**

Explores Russian society, culture, and politics during three dramatically different phases of the modern period: the Old Regime under the Tsars in the eighteenth and nineteenth centuries; the violent, revolutionary transformations of 1905 and 1917; and the founding years of socialist rule under Lenin and the Bolsheviks. Readings draw from a diverse range of primary sources (including petitions, letters, memoirs, official proclamations, ethnographic accounts) as well as secondary works written by leading scholars. Also draws widely on contemporary visual culture (including, but not limited to painting, photography, and film). Note: This course is part of the following field(s) of study: Europe and non-Western.

## **HIST 2129 c. History of Harpswell and the Coast of Maine. Sarah McMahon. Every Other Fall. Fall 2017**

Examines the long history of Harpswell as part of the coast of Maine, and the research methodologies used to uncover and analyze that history from environmental, community, socioeconomic, political, racial and ethnic, and cultural perspectives. Topics include bonds and tensions in a peninsula and islands community; coastal agriculture and stone walls; inshore and deep-sea fisheries; shipbuilding and shipping; the Civil War; ethnic, religious, and cultural diversity; poverty and living on the margin; and the rise of tourism. Culminates with an individual research project prospectus for a projected essay on an aspect of that history. Taught in residence at the Bowdoin Coastal Studies Center. History 2129/Environmental Studies 2449 is a course-module in the Bowdoin Marine Science Semester. Biology 2501(same as Environmental Studies 2231), Biology 2330 (same as Environmental Studies 2233), and Biology 2232 (same as Environmental Studies 2232) are co-requisites of this course. (Same as ENVS 2449)

## **HIST 2140 c-ESD. The History of African Americans, 1619-1865. Patrick Rael. Every Other Spring. Spring 2018**

Examines the history of African Americans from the origins of slavery in America through the death of slavery during the Civil War. Explores a wide range of topics, including the establishment of slavery in colonial America, the emergence of plantation society, control and resistance on the plantation, the culture and family structure of enslaved African Americans, free black communities, and the coming of the Civil War and the death of slavery. This course is part of the following field(s) of study: United States. (Same as AFRS 2140)

## **HIST 2144 c. Reacting to Democracy. Patrick Rael. Michael Nerdahl. Non-Standard Rotation. Fall 2017**

Explores the nature of democracy in two distinct historical eras: ancient Greece and the founding of the United States. Employs well-developed classroom simulations. The first half of the semester runs "The Threshold of Democracy: Athens in 403 BCE"; the second, "America's Founding: The Constitutional Convention of 1787." Students take on roles of historical personae in both of these simulations, which permit them to explore critical events and ideas in novel ways. Pairing games that explore the foundations of democracy in both ancient and modern times permits exploration of this important topic across time and space. (Same as CLAS 2210)

## **HIST 2161 c-ESD. Asian American History, 1850 to the Present. Connie Chiang. Every Other Fall. Fall 2017**

Surveys the history of Asian Americans from the mid-nineteenth century to the present. Explores the changing experiences of Asian immigrants and Asian Americans within the larger context of American history. Major topics include immigration and migration, race relations, anti-Asian movements, labor issues, gender relations, family and community formation, resistance and civil rights, and representations of Asian Americans in American popular culture. Readings and course materials include scholarly essays and books, primary documents, novels, memoirs, and films. This course is part of the following field(s) of study: United States. (Same as ASNS 2880)

## **HIST 2182 c-ESD. Environment and Culture in North American History. T.B.A. Every Spring. Spring 2018**

Explores relationships between ideas of nature, human transformations of the environment, and the effect of the physical environment upon humans through time in North America. Topics include the “Columbian exchange” and colonialism; links between ecological change and race, class, and gender relations; the role of science and technology; literary and artistic perspectives of “nature”; agriculture, industrialization, and urbanization; and the rise of modern environmentalism. Note: This course is part of the following field(s) of study: United States. (Same as ENVS 2403)

PREREQUISITE: ENVS 1101

## **HIST 2237 c. From Tyranny to Democracy: Models of Political Freedom in Ancient Greece. Robert Sobak. Non-Standard Rotation. Fall 2017**

Most Greek city-states entered the Archaic Period as aristocracies, but exited the Classical Period as democracies. This transition was marked by the brief but widespread emergence of individual rulers: tyrants. Analyzes how tyranny, surprisingly, was a precursor to democracy. Readings include Herodotus and Plato, as well as drinking songs, inscriptions, and curse poetry. Secondary scholarship includes studies of modern popular resistance to despotic regimes, networks of economic associations as foundations for popular governance, and game-theoretic approaches to collective action problems. Note: This course fulfills the pre-modern requirement for history majors. (Same as CLAS 2777)

## **HIST 2292 c. Modern Middle Eastern History. Idriss Jebari. Non-Standard Rotation. Fall 2017**

Examines modern Middle Eastern history from the collapse of the Ottoman Empire to the Arab Spring, with attention paid to the formation of Israel and Jewish/Arabic relations. Possible topics include the Algerian Revolution, religious and ethnic tensions within Islam, the Russian invasion of Afghanistan and its aftermath, and US relations with Iraq and Iran.



## **HIST 2320 c-IP. The Emergence of Chinese Civilization. Leah Zuo. Non-Standard Rotation. Spring 2018**

Introduction to ancient Chinese history (2000 B.C.E. to 800 C.E.). Explores the origins and foundations of Chinese civilization. Prominent themes include the inception of the imperial system, the intellectual florescence in classical China, the introduction and assimilation of Buddhism, the development of Chinese cosmology, and the interactions between early China and neighboring regions. Class discussion of historical writings complemented with literary works and selected pieces of the visual arts. Note: This course fulfills the pre-modern requirement for history majors. (Same as ASNS 2010)

## **HIST 2321 c-ESD, IP. Late Imperial China. Leah Zuo. Non-Standard Rotation. Fall 2017**

Introduction to late imperial China (800 to 1800) as the historical background to the modern age. Begins with the conditions shortly before the Golden Age (Tang Dynasty) collapses, and ends with the heyday of the last imperial dynasty (Qing Dynasty). Major topics include the burgeoning of modernity in economic and political patterns, the relation between state and society, the voice and presence of new social elites, ethnic identities, and the cultural, economic, and political encounters between China and the West. Note: This course fulfills the pre-modern requirement for history majors. (Same as ASNS 2011)

## **HIST 2342 c-ESD, IP. The Making of Modern India and Pakistan. Rachel Sturman. Every Other Fall. Fall 2017**

Traces the history of India and Pakistan from the rise of British imperial power in the mid-eighteenth century to the present. Topics include the formation of a colonial economy and society; religious and social reform; the emergence of anti-colonial nationalism; the road to independence and partition; and issues of secularism, democracy, and inequality that have shaped post-colonial Indian and Pakistani society. This course is part of the following field(s) of study: South Asia and Colonial Worlds. (Same as ASNS 2581)

## **HIST 2402 c-IP. Modern Latin America. Allen Wells. Every Other Fall. Fall 2017**

Traces the principal economic, social, and political transformations from the wars of independence to the present. Topics include colonial legacies and the aftermath of independence; the consolidation of nation-states and their insertion in the world economy; the evolution of land and labor systems, and the politics of reform and revolution; and the emergence of social movements. (Same as LAS 2402)

## **HIST 2404 c-IP. History of Mexico. T.B.A. Every Other Spring. Spring 2018**

A survey of Mexican history from pre-Columbian times to the present. Topics include the evolving character of indigenous societies, the nature of the Encounter, the colonial legacy, the chaotic nineteenth century, the Mexican Revolution, and United States-Mexican relations. Contemporary problems are also addressed. This course is part of the following field(s) of study: Latin America. (Same as LAS 2104)

## **HIST 2420 c-ESD, IP. Culture and Conquest in Japan: An Introductory History to 1800. Sakura Christmas. Non-Standard Rotation. Spring 2018**

How did Japan become Japan? This course introduces the origins of Japan from the archeological record until industrial modernity. Lectures survey the unification of Japan under a court-centered state, the rise and demise of the samurai as its ruling order, and the archipelago's shifting relationship to the larger world. We will not only focus on the culture of conquest by the warrior class, but also conquest via culture as inhabitants of the archipelago transferred and transformed material commodities, knowledge systems, and sacred beliefs from beyond its horizons. Readings emphasize voices that comment on gender, status, religion, science, and nature. Note: This course is part of the following field(s) of study: East Asia. It also meets the pre-modern requirement. (Same as ASNS 2252)

## **HIST 2421 c-ESD, IP. Modernity and Identity in Japan. Sakura Christmas. Non-Standard Rotation. Fall 2017**

In 1853, Commodore Matthew Perry sailed to Japan with four naval warships and issued an ultimatum: open up to trade or face foreign invasion. Charts Japan's swift emergence from its feudal origins to become the world's first non-Western, modern imperial power out of its feudal origins. Lectures introduce the origins, course, and consequences of building a modern state from the perspective of various actors that shaped its past: rebellious samurai, anarchist activists, the modern girl, imperial fascists, and office salarymen. Readings complicate dichotomies of East and West, modern and feudal, nation and empire through the lens of ethnicity, class, and gender. Note: This course is part of the following field(s) of study: East Asia. (Same as ASNS 2311)

## **HIST 2503 c-ESD. Radically Conservative?: Unraveling the Politics of the American Revolution. Strother Roberts. Every Other Year. Fall 2017**

Seminar. Different scholars have presented the American Revolution as either a radically egalitarian movement for universal human rights or as a fundamentally conservative rebellion led by elite men striving to protect their wealth and power from both the British Parliament and those occupying the lower rungs of American society. Unraveling the often-competing motives of Americans during the Revolution requires an understanding of the words and actions of Revolutionaries in light of their contemporary cultures and societies. Frequently this necessitates putting aside modern claims about what the Revolution means to better understand the interests and ideologies that underlay this foundational era of US history. This course is part of the following field(s) of study: United States.

## **HIST 2523 c. The Renaissance. Dallas Denery. Non-Standard Rotation. Spring 2018**

Seminar. Examines the culture, politics, religion, and art of both the Italian and Northern Renaissance, with an emphasis on close reading of original sources and recent scholarly work. This course is part of the following field(s) of study: Europe.

## **HIST 2524 c. Everything is Wrong! The History of Doubt. Dallas Denery. Every Other Year. Fall 2017**

Seminar. Examines the history of doubt, suspicion, and skepticism from the ancient world to the present as both a philosophical and cultural problem. Particular attention paid to moments of radical doubt among historians, scientists, politicians, and public groups. Readings include works by Rene Descartes, Sextus Empiricus, Charles Fort, Jean Hardouin, and Erich von Daniken. Note: This course is part of the following field(s) of study: Europe. It also fulfills the pre-modern requirement for history majors.

## **HIST 2541 c-IP. Crime and Punishment. T.B.A. Every Other Spring. Spring 2018**

Seminar. Crime provides a useful lens through which historians can understand the past because defining and punishing transgressions forced people to articulate their values and ideals. Considers criminal figures such as miscreant nuns, unfaithful wives, impostors, and murderers by examining celebrated court cases in Europe from 1500 to 1800. Students write a research paper based on primary sources. Note: This course is part of the following field(s) of study: Europe. It also fulfills the pre-modern requirement for history majors.

PREREQUISITE: HIST 1000 or higher

## **HIST 2624 c. Historical Simulations. Patrick Rael. Every Other Year. Fall 2017**

Seminar. Can board games teach history? Is it possible to analyze them as historical interpretations? What would such analyses reveal about both history and the way it is represented in popular culture? Which game mechanics or approaches to design seem to be better able to promote historical arguments? What factors may impede the representation of the past in games? Explores the past while addressing these questions. Examines six topics in history and plays one game related to them. Topics may include: the age of exploration and discovery, the American Revolution, the French Revolution, frontier exploration, slavery, and the American Civil War. Assignments consist of three structured game analyses, a final project, and participation in weekly evening game labs. Prospective students should be familiar with modern board games.

PREREQUISITE: Two of: | HIST 1000 or higher | and HIST 1000 or higher

## **HIST 2781 c-IP. Science, Technology, and Society in China. Leah Zuo. Non-Standard Rotation. Spring 2018**

Seminar. Examines Chinese science, technology, and medicine in the cultural, intellectual, and social circumstances. The first part surveys a selection of main fields of study in traditional Chinese science and technology, nodal points of invention and discovery, and important conceptual themes. The second part tackles the clash between traditional Chinese natural studies and modern science from the seventeenth through the twentieth centuries. Prominent themes include astronomy and court politics, printing technology and books, and the dissemination of Western natural science, among others. Reading materials reflect an interdisciplinary approach and include secondary literature on cultural, intellectual history, ethnography, and the sociology of scientific knowledge. (Same as ASNS 2005)

## **HIST 2860 c-IP. The United States and Latin America: Tempestuous Neighbors. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. Examines scholarship on the evolution of United States-Latin American relations since Independence. Topics include the Monroe Doctrine, commercial relations, interventionism, Pan Americanism, immigration, and revolutionary movements during the Cold War. This course is part of the following field(s) of study: United States. (Same as LAS 2160)

## **HIST 2861 c-IP. Contemporary Argentina. Allen Wells. Non-Standard Rotation. Fall 2017**

Seminar. Texts, novels, and films help unravel Argentine history and culture. Topics examined include the image of the gaucho and national identity; the impact of immigration; Peronism; the tango; the Dirty War; and the elusive struggle for democracy, development, and social justice. This course is part of the following field(s) of study: Latin America. (Same as LAS 2161)

## **HIST 2890 c-ESD, IP. The Japanese Empire and World War II. Sakura Christmas. Non-Standard Rotation. Fall 2017**

Seminar. Charts the sudden rise and demise of the Japanese empire in the making of modern East Asia. Once stretching from the Mongolian steppe to the South Seas mandate, the Japanese empire continues to evoke controversy to this day. Discussions call attention to competing imperial visions, which challenged the coherence of the project as a whole. Primary sources introduce the lived experience of various individuals—emperors and coolies alike—who both conquered and capitulated to the imperial regime. Topics covered include settler colonialism, independence movements, transnational labor, fascist ideology, environmental warfare, the conundrum of collaboration, and war trials. Note: This course is part of the following field(s) of study: East Asia. (Same as ASNS 2310)

## **HIST 2891 c-IP. Environmental History of East Asia. T.B.A. Non-Standard Rotation. Spring 2018**

Seminar. Examines the evolving relationship between states and nature in the emergence of modern East Asia. In debating the narrative of environmental decline in East Asia, readings and discussions focus on how successive regimes that ruled China, Japan, and Korea approached their environments and, conversely, how those environments also structured human societies across time. Spanning from the seventeenth to twentieth century, topics include: commodity frontiers, environmental sustainability, public health, industrial pollution, and nuclear technology, and how these issues link to formations of ethnic and economic difference in both national and imperial communities. Note: This course is part of the following field(s) of study: East Asia. (Same as ASNS 2890, ENVS 2491)

## **HIST 3100 c. Experiments in Totalitarianism: Nazi Germany and Stalinist Russia. Page Herrlinger. Non-Standard Rotation. Fall 2017**

Compares and contrasts the nature of society and culture under two of the twentieth century's most "totalitarian" regimes—fascism under the Nazis in Germany, and socialism under the Bolsheviks in the Soviet Union. Prior course work in either modern Germany or Russia is strongly recommended, and students may focus their research project on either country, or a comparison of both.

## **HIST 3122 c. Community in America, Maine, and at Bowdoin. Sarah McMahon. Every Other Fall. Fall 2017**

A research seminar that explores ideals and social, economic, political, and cultural realities of community in American history, and examines continuity, change, and socio-economic, racial, and ethnic diversity in community experience. Begins with studies of communities in seventeenth-century Massachusetts and early national upstate New York; then focuses on Maine and on Bowdoin College and its midcoast neighborhood, with readings in both the secondary literature and a wealth of primary sources. This course is part of the following field(s) of study: United States.

## **HIST 3140 c. Research in Nineteenth-Century United States History. Patrick Rael. Non-Standard Rotation. Spring 2018**

A research course for majors and interested non-majors that culminates in a single 2,530 page research paper. With the professor's consent, students may choose any topic in Civil War or African American history, broadly defined. This is a special opportunity to delve into Bowdoin's rich collections of primary historical source documents. This course is part of the following field(s) of study: United States. (Same as AFRS 3140)

PREREQUISITE: HIST 1000 or higher

## Latin American Studies

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### **LAS 1300 c-IP, VPA. Introduction to the Arts of Ancient Mexico and Peru. T.B.A. Non-Standard Rotation. Spring 2018**

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A chronological survey of the arts created by major cultures of ancient Mexico and Peru. Mesoamerican cultures studied include the Olmec, Teotihuacan, the Maya, and the Aztec up through the arrival of the Europeans. South American cultures such as Chavin, Naca, and Inca are examined. Painting, sculpture, and architecture are considered in the context of religion and society. Readings in translation include Mayan myth and chronicles of the conquest. (Same as ARTH 1300)

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### **LAS 2104 c-IP. History of Mexico. T.B.A. Every Other Spring. Spring 2018**

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A survey of Mexican history from pre-Columbian times to the present. Topics include the evolving character of indigenous societies, the nature of the Encounter, the colonial legacy, the chaotic nineteenth century, the Mexican Revolution, and United States-Mexican relations. Contemporary problems are also addressed. This course is part of the following field(s) of study: Latin America. (Same as HIST 2404)

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### **LAS 2160 c-IP. The United States and Latin America: Tempestuous Neighbors. T.B.A. Non-Standard Rotation. Spring 2018**

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Seminar. Examines scholarship on the evolution of United States-Latin American relations since Independence. Topics include the Monroe Doctrine, commercial relations, interventionism, Pan Americanism, immigration, and revolutionary movements during the Cold War. This course is part of the following field(s) of study: United States. (Same as HIST 2860)

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### **LAS 2161 c-IP. Contemporary Argentina. Allen Wells. Non-Standard Rotation. Fall 2017**

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Seminar. Texts, novels, and films help unravel Argentine history and culture. Topics examined include the image of the gaucho and national identity; the impact of immigration; Peronism; the tango; the Dirty War; and the elusive struggle for democracy, development, and social justice. This course is part of the following field(s) of study: Latin America. (Same as HIST 2861)

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## **LAS 2205 c. Advanced Spanish. The Department. Every Semester. Spring 2018**

The study of topics in the political and cultural history of the Spanish-speaking world in the twentieth century, together with an advanced grammar review. Covers a variety of texts and media and is designed to increase written and oral proficiency, as well as appreciation of the intellectual and artistic traditions of Spain and Latin America. Foundational course for the major. Three class hours per week and one weekly conversation session with assistant. (Same as HISP 2305)

PREREQUISITE: SPAN 2204 or Placement in HISP 2305 or HISP 2204

## **LAS 2209 c-ESD, IP. From the Spoken Word to the Written Text. Charlotte Daniels. Every Semester. Spring 2018**

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as AFRS 2409, FRS 2409)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **LAS 2210 c-ESD, IP. Literature, Power, and Resistance. Meryem Belkaid. Every Semester. Spring 2018**

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perec, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as AFRS 2412, FRS 2410)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **LAS 2220 c-IP. Health and Healing in Early Modern Spain and Spanish America. Margaret Boyle. Non-Standard Rotation. Fall 2017**

Explores a range of literary and cultural texts related to the theory, practice, and experience of health and healing in the early modern Hispanic world. Topics include gender and medicine; health and spiritual practices; herbalists and apothecaries; botanists and natural historians; gardens and gardeners; diet and food; healer and patients. Taught in English. Students wishing to take the course for Spanish credit should register for Hispanic Studies 3220 and complete all written work in Spanish. (Same as HISP 2220)



## **LAS 2345 b-IP. Carnival and Control: Race, Gender, and Sexuality in Brazil. Joseph Sosa. Every Other Year. Fall 2017**

Every year, Brazilians pour onto the street to celebrate carnival, with its festive traditions of gender ambiguity, sexual libertinism, and inversion of social hierarchies. Questions how this image of diversity and freedom is squared with Brazil's practices of social control: high rates of economic inequality and police violence, as well as limited reproductive rights. Using carnival and control as frameworks, examines how contemporary Brazilian society articulates gender roles and sexual identities, as well as racial and class hierarchies. While course content focuses on Brazil, topics addressed are relevant to students seeking to understand how institutions of intimacy, propriety, and power are worked out through interpersonal relations. (Same as ANTH 2345, GSWS 2345)

## **LAS 2402 c-IP. Modern Latin America. Allen Wells. Every Other Fall. Fall 2017**

Traces the principal economic, social, and political transformations from the wars of independence to the present. Topics include colonial legacies and the aftermath of independence; the consolidation of nation-states and their insertion in the world economy; the evolution of land and labor systems, and the politics of reform and revolution; and the emergence of social movements. (Same as HIST 2402)

## **LAS 2407 c-ESD, IP. Francophone Cultures. T.B.A. Every Fall. Spring 2018**

An introduction to the cultures of various French-speaking regions outside of France. Examines the history, politics, customs, cinema, and the arts of the Francophone world, principally Africa and the Caribbean. Increases cultural understanding prior to study abroad in French-speaking regions. (Same as AFRS 2407, FRS 2407)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **LAS 2409 c-IP. Introduction to Hispanic Studies: Poetry and Theater. The Department. Every Semester. Spring 2018**

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of poetry and theater. Examines major literary works and movements in their historical and cultural context. Conducted in Spanish. (Same as HISP 2409)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

## **LAS 2410 c-IP. Introduction to Hispanic Studies: Essay and Narrative. Nadia Celis. Every Semester. Spring 2018**

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of essay and narrative. Examines major literary works and movements in their historical and cultural context. (Same as HISP 2410)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410



## **LAS 2720 b-ESD. Latinas/os in the United States. Marcos Lopez. Non-Standard Rotation. Fall 2017**

Latinas/os are the largest minority group in the United States. Analyzes the Latina/o experience in the United States with special focus on migration, incorporation, and strategies for economic and social empowerment. Explores diversity within the U.S. Latina/o community by drawing on comparative lessons from Cuban-American, Puerto Rican, Dominican, Chicano/Mexican, and Central American patterns of economic participation, political mobilization, and cultural integration. (Same as AFRS 2720, SOC 2320)

PREREQUISITE: SOC 1101 or ANTH 1101

## **LAS 2735 b-IP. Contemporary Haiti. Greg Beckett. Non-Standard Rotation. Fall 2017**

Examines contemporary Haitian culture and society in the context of a prolonged series of crises and international interventions. Focuses on the democratic transition of the late twentieth century and the recent humanitarian intervention in the wake of a series of natural disasters. Considers the historical roots of the Haitian crisis with a particular focus on Haiti's marginalization within the world system. Explores the relationship between Haiti and the international community, especially the role of nongovernmental organizations, humanitarian organizations, and international institutions in the everyday lives of Haitians. (Same as AFRS 2735, ANTH 2735)

PREREQUISITE: ANTH 1101 or AFRS 1101 or SOC 1101

## **LAS 2737 b. Family, Gender, and Sexuality in Latin America. Krista Van Vleet. Non-Standard Rotation. Fall 2017**

Focuses on family, gender, and sexuality as windows onto political, economic, social, and cultural issues in Latin America. Topics include indigenous and natural gender ideologies, marriage, race, and class; machismo and masculinity; state and domestic violence; religion and reproductive control; compulsory heterosexuality; AIDS; and cross-cultural conceptions of homosexuality. Takes a comparative perspective and draws on a wide array of sources including ethnography, film, fiction, and historical narrative. (Same as ANTH 2737, GSWS 2237)

PREREQUISITE: ANTH 1101 or SOC 1101

## **LAS 2746 b-IP. Immigration and the Politics of Exclusion. T.B.A. Non-Standard Rotation. Spring 2018**

Looks at comparative lessons in global immigration to understand the political, economic, and social causes of migration--the politics of immigrant inclusion/exclusion--and the making of diaspora communities. Specific topics will include: the politics of citizenship and the condition of illegality; the global migrant workforce; and how class, gender, race, and sexuality influence the migrant experience. (Same as SOC 2370)

PREREQUISITE: SOC 1101 or ANTH 1101

## **LAS 3220 c-IP. Health and Healing in Early Modern Spain and Spanish America. Margaret Boyle. Non-Standard Rotation. Fall 2017**

Explores a range of literary and cultural texts related to the theory, practice and experience of health and healing in the early modern Hispanic world. Topics include gender and medicine; health and spiritual practices; herbalists and apothecaries; botanists and natural historians; gardens and gardeners; diet and food; healer and patients. Taught in English; all written work will be completed in Spanish. (Same as HISP 3220)

PREREQUISITE: Two of: || HISP 2409 (same as LAS 2409) or SPAN 2409 (same as LAS 2409) || and HISP 2410 (same as LAS 2410) or SPAN 2410 (same as LAS 2410)

## **LAS 3222 c. Voices of Women, Voices of the People. Hanetha Vete-Congolo. Non-Standard Rotation. Fall 2017**

Focuses on texts written by women from French-speaking West African, Central African, and Caribbean countries. Themes treated -- woman and/in colonization and slavery, memory, alienation, womanhood, individual and collective identity, gender relationships, women and tradition, women and modernism -- are approached from historical, anthropological, political, sociological, and gender perspectives. Readings by Tanella Boni (Côte d'Ivoire), Marie-Léontine Tsibinda (Congo-Brazzaville), Maryse Condé (Guadeloupe), Fabienne Kanor (Martinique), Marie-Célie Agnant (Haïti). (Same as AFRS 3201, FRS 3201, GSWS 3323)

PREREQUISITE: Two of: || either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher || and either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher

## **LAS 3226 c. A Body "of One's Own": Latina and Caribbean Women Writers. Nadia Celis. Non-Standard Rotation. Fall 2017**

What kind of stories do bodies tell or conceal? How are those stories affected by living in a gendered body/subject? How do embodied stories relate to history and social realities? These are some of the questions addressed in this study of contemporary writing by women from the Hispanic Caribbean and the United States Latina/Chicana communities. Films and popular culture dialogue with literary works and feminist theory to enhance the examination of the relation of bodies and sexuality to social power, and the role of this relation in the shaping of both personal and national identities. Authors include Julia Álvarez, Fanny Buitrago, Judith Ortiz Cofer, Magali García Ramis, and Mayra Santos-Febres, among others. Taught in Spanish with readings in Spanish and English.. (Same as GSWS 3326, HISP 3226)

PREREQUISITE: Two of: || either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher || and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **LAS 3235 c-IP. Mexican Fictions: Voices from the Border. Carolyn Wolfenzon Niego. Every Other Year. Fall 2017**

Explores the representation of Mexican history in literature by Mexico's most canonical writers of the twentieth and early twenty-first century. Key moments in the history of Mexico discussed include the Mexican Revolution and its legacy, the struggles for modernization, the 1968 massacre of Tlatelolco, the concept of the border from a Mexican perspective, immigration to the United States, and the War on Drugs. Literary texts in a variety of genres (short stories, novellas, novels, theater, essays, chronicles and film) are complemented by historical readings and critical essays. Authors include: Mariano Azuela, Sabina Berman, Rosario Castellanos, Luis Humberto Crosthwhite, , Carlos Fuentes, Yuri Herrera, Jorge Ibarguengoitia, , Octavio Paz, Valeria Luiselli, Elmer Mendoza, Guadalupe Nettel, Octavio Paz, Juan Rulfo, Daniel Sada, Paco Ignacio Taibo II, and Helena María Viramontes (Same as HISP 3235)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **LAS 3239 c. Borges and the Borgesian. Gustavo Faveron Patriau. Non-Standard Rotation. Spring 2018**

An examination of the Argentinian writer Jorge Luis Borges's work, focusing not only on his short stories, poems, essays, film scripts, interviews, and cinematic adaptations, but also on the writers who had a particular influence on his work. Also studies Latin American, European, and United States writers who were later influenced by the Argentinian master. An organizing concept is Borges's idea that a writer creates his own precursors. (Same as HISP 3239)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **LAS 3247 c. Translating Cultures. Janice Jaffe. Non-Standard Rotation. Fall 2017**

Far beyond the linguistic exercise of converting words from one language to another, translation is an art that engages the practitioner in cultural, political, and aesthetic questions. How does translation influence national identity? What are the limits of translation? Can culture be translated? How does gender affect translation? Students explore these questions and develop strategies and techniques through translating texts from a variety of cultural contexts and literary and non-literary genres. Also explores ethics and techniques of interpreting between Spanish and English in different fields. Course taught in Spanish. (Same as HISP 3247)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## Mathematics

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### MATH 1050 a-MCSR. Quantitative Reasoning. T.B.A. Every Semester. Spring 2018

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Explores the ways and means by which we communicate with numbers; the everyday math we encounter on a regular basis. The fundamental quantitative skill set is covered in depth providing a firm foundation for further coursework in mathematics and the sciences. Topics include ratios, rates, percentages, units, descriptive statistics, linear and exponential modeling, correlation, logic, and probability. A project-based course using Microsoft Excel, emphasizing conceptual understanding and application. Reading of current newspaper articles and exercises involving personal finance are incorporated to place the mathematics in real-world context.

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PREREQUISITE: Placement in MATH 1050 (S/M)

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### MATH 1300 a-MCSR. Biostatistics. T.B.A. Every Semester. Spring 2018

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An introduction to the statistical methods used in the life sciences. Emphasizes conceptual understanding and includes topics from exploratory data analysis, the planning and design of experiments, probability, and statistical inference. One and two sample t-procedures and their non-parametric analogs, one-way ANOVA, simple linear regression, goodness of fit tests, and the chi-square test for independence are discussed. An average of four to five hours of class meetings and computer laboratory sessions per week. Not open to students who have credit for or are concurrently enrolled in Mathematics 1200.

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PREREQUISITE: Placement in MATH 1300 (S) or Placement in MATH 1300 or 1400 (S) or MATH 1050

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### MATH 1400 a-MCSR. Statistics in the Sciences. T.B.A. Every Spring. Spring 2018

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The course is built around the use of statistics as a means for principled argumentation in the natural and social sciences, and will examine historical, computational, mathematical, and practical examples. Readings from the scientific literature will be paired with techniques to interpret data in a variety of contexts. Explorations of the interconnections between statistics, mathematics, scientific practice, and computation underlie all aspects of the course. Topics include: Probability, Bayesian reasoning, random variables, standard statistical tests, such as t-tests, regression, and ANOVA, p-values, hypothesis testing, computation, data visualization, and scientific writing.

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PREREQUISITE: MATH 1600 or MATH 1700 or MATH 1750 or MATH 1800 or Placement in MATH 1300 or 1400 (S) or Placement in MATH 1400 or 2206 (S)

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### MATH 1600 a-MCSR. Differential Calculus. T.B.A. Every Semester. Spring 2018

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Functions, including the trigonometric, exponential, and logarithmic functions; the derivative and the rules for differentiation; the anti-derivative; applications of the derivative and the anti-derivative. Four to five hours of class meetings and computer laboratory sessions per week, on average. Open to students who have taken at least three years of mathematics in secondary school.

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PREREQUISITE: MATH 1050 or Placement in MATH 1600 (M) or PHYS 1093

## MATH 1700 a-MCSR. Integral Calculus. T.B.A. Every Semester. Spring 2018

The definite integral; the Fundamental theorems; improper integrals; applications of the definite integral; differential equations; and approximations including Taylor polynomials and Fourier series. An average of four to five hours of class meetings and computer laboratory sessions per week.

PREREQUISITE: MATH 1600 or Placement in MATH 1700 (M)

## MATH 1750 a-MCSR. Integral Calculus, Advanced Section. T.B.A. Every Semester. Spring 2018

A review of the exponential and logarithmic functions, techniques of integration, and numerical integration. Improper integrals. Approximations using Taylor polynomials and infinite series. Emphasis on differential equation models and their solutions. An average of four to five hours of class meetings and computer laboratory sessions per week. Open to students whose backgrounds include the equivalent of Mathematics 1600 and the first half of Mathematics 1700. Designed for first-year students who have completed an AB Advanced Placement calculus course in their secondary schools.

PREREQUISITE: Placement in MATH 1750 (M)

## MATH 1800 a-MCSR. Multivariate Calculus. T.B.A. Every Semester. Spring 2018

Multivariate calculus in two and three dimensions. Vectors and curves in two and three dimensions; partial and directional derivatives; the gradient; the chain rule in higher dimensions; double and triple integration; polar, cylindrical, and spherical coordinates; line integration; conservative vector fields; and Green's theorem. An average of four to five hours of class meetings and computer laboratory sessions per week.

PREREQUISITE: MATH 1700 or MATH 1750 or Placement in MATH 1800 (M)

## MATH 1808 a-MCSR. Biomathematics. Christopher Chong. Every Fall. Fall 2017

A study of mathematical modeling in biology, with a focus on translating back and forth between biological questions and their mathematical representation. Biological questions are drawn from a broad range of topics, including disease, ecology, genetics, population dynamics, and neurobiology. Mathematical methods include discrete and continuous (ODE) models and simulation, box models, linearization, stability analysis, attractors, oscillations, limiting behavior, feedback, and multiple time-scales. Three hours of class meetings and one-and-a-half hours of computer laboratory sessions per week. Within the biology major, this course may count as the mathematics credit or as biology credit, but not both. Students are expected to have taken a year of high school or college biology prior to this course.

PREREQUISITE: MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in MATH 1808 {2108} (M) or Placement in 2000 2020 2206 M

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**MATH 2000 a-MCSR. Linear Algebra. T.B.A. Every Semester. Spring 2018**


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Topics include vectors, matrices, vector spaces, inner product spaces, linear transformations, eigenvalues and eigenvectors, and quadratic forms. Applications to linear equations, discrete dynamical systems, Markov chains, least-squares approximation, and Fourier series.

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**MATH 2020 a-MCSR. Introduction to Mathematical Reasoning. T.B.A. Every Semester. Spring 2018**


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An introduction to logical deductive reasoning and mathematical proof through diverse topics in higher mathematics. Specific topics include set and function theory, modular arithmetic, proof by induction, and the cardinality of infinite sets. May also consider additional topics such as graph theory, number theory, and finite state automata.

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**MATH 2206 a-MCSR. Probability. T.B.A. Every Semester. Spring 2018**


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A study of the mathematical models used to formalize nondeterministic or “chance” phenomena. General topics include combinatorial models, probability spaces, conditional probability, discrete and continuous random variables, independence and expected values. Specific probability densities, such as the binomial, Poisson, exponential, and normal, are discussed in depth.

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**MATH 2208 a-MCSR. Ordinary Differential Equations. T.B.A. Every Semester. Spring 2018**


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A study of some of the ordinary differential equations that model a variety of systems in the physical, natural and social sciences. Classical methods for solving differential equations with an emphasis on modern, qualitative techniques for studying the behavior of solutions to differential equations. Applications to the analysis of a broad set of topics, including population dynamics, oscillators and economic markets. Computer software is used as an important tool, but no prior programming background is assumed.

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PREREQUISITE: MATH 2000

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**MATH 2209 a-MCSR. Numerical Methods. T.B.A. Every Other Spring. Spring 2018**


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An introduction to the theory and application of numerical analysis. Topics include approximation theory, numerical integration and differentiation, iterative methods for solving equations, and numerical analysis of differential equations.

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PREREQUISITE: MATH 2000

## **MATH 2301 a-MCSR. Intermediate Linear Algebra. T.B.A. Every Other Spring. Spring 2018**

A continuation of Linear Algebra focused on the interplay of algebra and geometry as well as mathematical theory and its applications. Topics include matrix decompositions, eigenvalues and spectral theory, vector and Hilbert spaces, norms and low-rank approximations. Applications to biology, computer science, economics, and statistics, including artificial learning and pattern recognition, principal component analysis, and stochastic systems. Course and laboratory work balanced between theory and application.

PREREQUISITE: Two of: || MATH 2000 || and MATH 2020

## **MATH 2303 a-MCSR. Functions of a Complex Variable. T.B.A. Every Other Spring. Spring 2018**

The differential and integral calculus of functions of a complex variable. Cauchy's theorem and Cauchy's integral formula, power series, singularities, Taylor's theorem, Laurent's theorem, the residue calculus, harmonic functions, and conformal mapping.

## **MATH 2601 a-MCSR. Combinatorics and Graph Theory. Amanda Redlich. Every Other Fall. Fall 2017**

An introduction to combinatorics and graph theory. Topics to be covered may include enumeration, matching theory, generating functions, partially ordered sets, Latin squares, designs, and graph algorithms.

PREREQUISITE: MATH 2020

## **MATH 2603 a-MCSR. Introduction to Analysis. Thomas Pietraho. Jennifer Taback. Every Fall. Fall 2017**

Building on the theoretical underpinnings of calculus, develops the rudiments of mathematical analysis. Concepts such as limits and convergence from calculus are made rigorous and extended to other contexts, such as spaces of functions. Specific topics include metric spaces, point-set topology, sequences and series, continuity, differentiability, the theory of Riemann integration, and functional approximation and convergence.

PREREQUISITE: MATH 2020

## **MATH 2606 a-MCSR. Statistics. T.B.A. Every Spring. Spring 2018**

An introduction to the fundamentals of mathematical statistics. General topics include likelihood methods, point and interval estimation, and tests of significance. Applications include inference about binomial, Poisson, and exponential models, frequency data, and analysis of normal measurements.

PREREQUISITE: MATH 2206



## MATH 2702 a-MCSR. Rings and Fields. Manuel Reyes. Every Other Fall. Fall 2017

An introduction to algebraic structures based on the study of rings and fields. Structure of groups, rings, and fields, with an emphasis on examples. Fundamental topics include: homomorphisms, ideals, quotient rings, integral domains, polynomial rings, field extensions. Further topics may include unique factorization domains, rings of fractions, finite fields, vector spaces over arbitrary fields, and modules. Mathematics 2502 is helpful but not required.

PREREQUISITE: Two of: || MATH 2000 || and MATH 2020

## MATH 3109 a. Optimal Control. T.B.A. Every Other Fall. Spring 2018

A study of infinite-dimensional optimization, including calculus of variations and optimal control. Classical, analytic techniques are covered, as well as numerical methods for solving optimal control problems. Applications in many topic areas, including economics, biology, and robotics.

PREREQUISITE: Three of: || MATH 2000 || and MATH 2020 || and MATH 2208

## MATH 3204 a. Topology. T.B.A. Non-Standard Rotation. Spring 2018

A mathematical study of shape. Examination of surfaces, knots, and manifolds with or without boundary. Topics drawn from point-set topology, algebraic topology, knot theory, and computational topology, with possible applications to differential equations, graph theory, topological data analysis, and the sciences.

PREREQUISITE: Three of: || either MATH 2602 or MATH 2603 or MATH 2702 || and MATH 2000 || and MATH 2020

## MATH 3606 a. Advanced Topics in Probability and Statistics. Jack O'Brien. Every Other Fall. Fall 2017

One or more specialized topics in probability and statistics. Possible topics include regression analysis, nonparametric statistics, logistic regression, and other linear and nonlinear approaches to modeling data. Emphasis is on the mathematical derivation of the statistical procedures and on the application of the statistical theory to real-life problems.

PREREQUISITE: Two of: || MATH 2000 || and MATH 2606

## MATH 3702 a. Advanced Topics in Rings and Number Theory. T.B.A. Non-Standard Rotation. Spring 2018

Advanced topics in modern algebra based on rings and fields. Possible topics include: Galois theory with applications to geometric constructions and (in)solvability of polynomial equations; algebraic number theory and number fields such as the  $p$ -adic number system; commutative algebra; algebraic geometry and solutions to systems of polynomial equations.

PREREQUISITE: MATH 2602



## Music

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### MUS 1017 c. Music and Technology: A History. Christy Thomas. Non-Standard Rotation. Fall 2017

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How did the development of the internet, sound recording, and printing change how music is exchanged? How is music experienced in different spaces? How do instruments create different sounds? In this course students investigate historical and contemporary intersections between music and technology in three areas: 1) Instrument Development, 2) Printing, Notation, and Recording Technologies, and 3) Space, Place, and Acoustics. Examining technologies that have impacted music for millennia, students interrogate their conceptual understanding of the relationship between music and technology and analyze the relationship between contemporary music technologies and their historical predecessors.

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### MUS 1051 c-VPA. Fundamentals of Music. T.B.A. Every Semester. Spring 2018

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For the entry-level student. Explores the fundamental elements of music -- form, harmony, melody, pitch, rhythm, texture, timbre -- and teaches basic skills in reading and writing Western music notation for the purposes of reading, analyzing, and creating musical works.

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### MUS 1101 c. Sound, Self, and Society: Music and Everyday Life. T.B.A. Every Year. Spring 2018

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Explores the role of music and sound as social practice, political catalyst, market commodity, site of nostalgia, environment regulator, identity tool, and technology of the self. Enables students to communicate about sound and music. Addresses music in relation to: mood manipulation; signification and noise; taste and identity; race, class, gender, and sexuality codes; repetition and form; urban tribes and subcultures; the cult of the expert; economics and politics; power; authenticity; technology; and multi-nationalism. Musical genres primarily within American popular music. Case studies may include gym, study, road trip, and party playlists; karaoke; tribute bands; music in film; music revivals; cock rock; the gendered nature of instruments; suburban punk; Muzak; advertising jingles; and Starbucks.

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### MUS 1281 c-VPA. History of Jazz I. Tracy McMullen. Every Other Fall. Fall 2017

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A socio-cultural, historical, and analytical introduction to jazz music from the turn of the twentieth century to around 1950. Includes some concert attendance. (Same as AFRS 1581)

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## **MUS 1291 c-VPA. Rock, Pop, and Soul Music. Vineet Shende. Non-Standard Rotation. Fall 2017**

Explores how a marginalized and racially segregated genre (the so called "Race Music" of the 1920s) developed into the world's most dominant popular music tradition. The history of rock, pop, and soul music and its descendants (including r&b, folk-rock, art-rock, punk, metal, and funk) will be considered through six often inter-related filters: race relations, commerce and the recording industry, politics, authenticity and image, technology, and, of course, the music itself. (Same as AFRS 1591)

## **MUS 1301 c-VPA. Introduction to Classical Music. T.B.A. Every Spring. Spring 2018**

Introduction to some major works and central issues in the canon of Western music, from the middle ages up to the present day. Includes some concert attendance and in-class demonstrations.

## **MUS 1401 c-VPA. Introduction to Music Theory. Christy Thomas. Every Fall. Fall 2017**

Designed for students with some beginning experience in music theory and an ability to read music. Covers scales, keys, modes, intervals, and basic tonal harmony.

PREREQUISITE: MUS 1051 or Placement in MUS 1401

## **MUS 1451 c-VPA. Introduction to Audio Recording Techniques. T.B.A. Every Spring. Spring 2018**

Explores the history of audio recording technology as it pertains to music, aesthetic function of recording technique, modern applications of multitrack recording, and digital editing of sound created and captured in the acoustic arena. Topics include the physics of sound, microphone design and function, audio mixing console topology, dynamic and modulation audio processors, studio design and construction, principles of analog to digital (ADA) conversion, and artistic choice as an engineer. Students create their own mix of music recorded during class time.

## **MUS 1501 c-VPA. A cappella. Robert Greenlee. Every Other Spring. Fall 2017**

A study of arranging and rehearsing a cappella music in recent styles, focusing on folk song arrangements, pop music in the collegiate a cappella tradition, and spirituals. Techniques of arranging include the use of chords, spacing and voice leading, textures, vocables, and adaptation of instrumental accompaniments to choral music. Also covered are conducting and vocal techniques; students are expected to sing.

PREREQUISITE: MUS 1051 or MUS 1401 or MUS 2771 or MUS 2773 or Placement in MUS 1401 or Placement in MUS 2403

## **MUS 1835 c. Introductory Individual Performance Studies - 1st Semester Classical Guitar. Linda Marquis. John Johnstone. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

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## **MUS 1837 c. Introductory Individual Performance Studies - 1st Semester Piano. The Department. Every Semester. Fall 2017**

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The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

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## **MUS 1851 c. Introductory Individual Performance Studies - 1st Semester Voice (Classical). The Department. Every Semester. Fall 2017**

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The following provisions govern introductory applied music lessons for credit: 1) Introductory individual performance courses are intended for the study of instruments unfamiliar to the student. 2) Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. 3) After two semesters of study, a student advances to intermediate performance courses (28xx). 4) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. 5) To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 6) To receive credit for Individual Performance Studies, the student must complete an academic course in music within the first year-and-a-half of study, or by graduation, whichever comes first. 7) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. A number of scholarships are available for students on financial aid. Please see Linda Marquis in the Department of Music for details.

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**MUS 1871 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Guitar. Linda Marquis. Gary Wittner. Vineet Shende. Every Semester. Fall 2017**

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**MUS 1875 c. Introductory Individual Performance Studies - 1st Semester Pop/Jazz Bass. Linda Marquis. Duane Edwards. Vineet Shende. Every Semester. Fall 2017**

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**MUS 2101 c-VPA. Asking Questions about Music-Making: Musicological Methods. T.B.A. Every Spring. Spring 2018**

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Provides students with the ways to ask questions about music by examining it from a number of perspectives – follow the music, follow the musicians, follow the audiences, follow the ways it is discussed, follow the ways it makes money or the technologies used to create and disseminate it; examine its history, the lives of its practitioners, the trajectories of the institutions that sustain it, the multiple musical influences that inform it, and the way it influences new hybrid musical forms. Case studies to be examined by students may include Bach or Beyonce, a rock concert or a ceremony of religious chant – or the recital of an on-campus a capella group. Using methods from cultural studies, the social sciences, ethnomusicology, and historical musicology, students carry out their own music research projects.

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PREREQUISITE: MUS 1000 or higher

**MUS 2281 c. History of Jazz II. Tracy McMullen. Every Other Spring. Spring 2018**

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Provides a socio-cultural, historical, and analytical introduction to jazz music from around 1950 to the present. Students learn to understand the history of jazz in terms of changes in musical techniques and social values and to recognize music as a site of celebration and struggle over relationships and ideals. Students increase their ability to hear differences among performances and styles. They gain greater knowledge of US history as it affects and is affected by musical activities and learn to appreciate the stakes and motives behind the controversies and debates that have often surrounded various styles of African American music. (Same as AFRS 2281)

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PREREQUISITE: MUS 1281 (same as AFRS 1581) or AFRS 1581

**MUS 2401 c-VPA. Tonal Analysis. T.B.A. Every Other Spring. Spring 2018**

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Through a survey of music from Bach to Chopin, the student learns to recognize the basic processes and forms of tonal music, to read a score fluently, and to identify chords and modulations.

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PREREQUISITE: MUS 1401 or MUS 2401 or MUS 2402 or MUS 2403

## **MUS 2403 c-VPA. Songwriting and Song Analysis. Vineet Shende. Every Fall. Fall 2017**

An intensive project-oriented course in which students learn skills such as melodic and rhythmic writing, arranging, studio production, text-setting, and basic chromatic harmony, and how those elements combine to affect listeners on an emotional level. Repertoire studied largely chosen by students, but also includes songs by the Beatles, various Motown artists, Joni Mitchell, Prince, and Radiohead. Small-group and individual lab sessions scheduled separately.

PREREQUISITE: MUS 1401 or Placement in MUS 2403

## **MUS 2602 c. Improvisation. Tracy McMullen. Every Other Fall. Fall 2017**

Do we understand improvised and composed music differently, and if so how? Investigates musical syntax in improvised settings and its consequences for the organization of time in music. Also considers the social functions and meanings of improvisation. Analysis draws from recordings, interviews, and writings in ethnomusicology, semiotics, and music theory. At the same time, students participate in regular improvisation workshops exploring vernacular music, avant-garde open forms, and interactive electronics.

PREREQUISITE: MUS 2402 or MUS 2403

## **MUS 2701 c. West African Drumming Ensemble - Initial Semester. Messan Benissan. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

Performs the musical traditions of a variety of West African cultures. Students learn and perform multiple instruments, including drums, rattles, and bells, as well as various forms of West African singing and dance. Culminates in a concert every semester. Rehearsals are Wednesday evenings, 6:30-9:30.

## **MUS 2705 c. Middle Eastern Ensemble - Initial Semester. Eric LaPerna. Amos Libby. Linda Marquis. Every Semester. Fall 2017**

Meets once a week on Monday evenings, and performs pieces from the Arabic, Turkish, Armenian, and Greek traditions. Coached by oud player Amos Libby and percussionist Eric La Perna, the group performs one concert per semester. No experience is required to join; students have the option of singing, learning new percussion instruments, or playing an instrument with which they are already familiar.

## **MUS 2706 c. Middle Eastern Ensemble. Eric LaPerna. Amos Libby. Linda Marquis. Every Semester. Fall 2017**

Meets once a week on Monday evenings, and performs pieces from the Arabic, Turkish, Armenian, and Greek traditions. Coached by oud player Amos Libby and percussionist Eric La Perna, the group performs one concert per semester. No experience is required to join; students have the option of singing, learning new percussion instruments, or playing an instrument with which they are already familiar.

PREREQUISITE: MUS 2769 or MUS 2705

## **MUS 2711 c-VPA. Jazz Combos - Initial Semester. The Department. Every Semester. Fall 2017**

Groups of four to six students, formed by audition, and performing both modern and classic standards, plus some original compositions by students and faculty. They perform one concert a semester on campus, and appear occasionally in other venues. Rehearsals are arranged to suit the players' and coaches' schedules.

## **MUS 2712 c-VPA. Jazz Combos. The Department. Every Semester. Fall 2017**

Groups of four to six students, formed by audition, and performing both modern and classic standards, plus some original compositions by students and faculty. They perform one concert a semester on campus, and appear occasionally in other venues. Rehearsals are arranged to suit the players' and coaches' schedules.

PREREQUISITE: MUS 2783 or MUS 2711

## **MUS 2721 c-VPA. Chamber Ensembles - Initial Semester. The Department. Every Semester. Fall 2017**

Groups of three to six students, formed by audition. With the guidance of a faculty coach, these groups delve into and perform select pieces from the chamber music repertory of the the past four hundred years. Some of these groups will be standard chamber ensembles (e.g., string quartets, piano trios, brass quintets); others will be formed according to student and repertoire demand. Rehearsals are arranged to suit the players' and coach's schedules.

## **MUS 2722 c-VPA. Chamber Ensembles. The Department. Every Semester. Fall 2017**

Groups of three to six students, formed by audition. With the guidance of a faculty coach, these groups delve into and perform select pieces from the chamber music repertory of the the past four hundred years. Some of these groups will be standard chamber ensembles (e.g., string quartets, piano trios, brass quintets); others will be formed according to student and repertoire demand. Rehearsals are arranged to suit the players' and coach's schedules.

PREREQUISITE: MUS 2779 or MUS 2721

## **MUS 2731 c-VPA. Orchestra - Initial Semester. George Lopez. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned ensemble of about fifty student musicians playing woodwind, brass, percussion, and string instruments. Repertoire for the group varies widely from semester to semester and explores the vast body of orchestral literature from the past 250 years to today. Rehearsals are Sunday afternoons and Wednesday evenings.

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## **MUS 2732 c-VPA. Orchestra. George Lopez. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned ensemble of about fifty student musicians playing woodwind, brass, percussion, and string instruments. Repertoire for the group varies widely from semester to semester and explores the vast body of orchestral literature from the past 250 years to today. Rehearsals are Sunday afternoons and Wednesday evenings.

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PREREQUISITE: MUS 2777 or MUS 2731

## **MUS 2741 c-VPA. Chamber Choir - Initial Semester. Robert Greenlee. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned group of about thirty student singers. The choir performs at festivals and society meetings in the US and tours abroad during some spring breaks; fall performances include the Portland Early Music Festival. Recent trips have taken the ensemble to Germany, Chile, and Slovakia. Repertoire in the fall consists of music from the courts of Henry VIII and George V, and the songs of Adele and Beyonce. Rehearsals are Monday and Thursdays 4:30-5:25pm, plus a one hour sectional on either Tuesday or Wednesday.

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## **MUS 2742 c-VPA. Chamber Choir. Robert Greenlee. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned group of about thirty student singers. The choir performs at festivals and society meetings in the US and tours abroad during some spring breaks; fall performances include the Portland Early Music Festival. Recent trips have taken the ensemble to Germany, Chile, and Slovakia. Repertoire in the fall consists of music from the courts of Henry VIII and George V, and the songs of Adele and Beyonce. Rehearsals are Monday and Thursdays 4:30-5:25pm, plus a one hour sectional on either Tuesday or Wednesday.

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PREREQUISITE: MUS 2771 or MUS 2741

## **MUS 2745 c-VPA. Chorus - Initial Semester. Anthony Antolini. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned ensemble of students, faculty, staff, and community singers. At least one of the semesters features a large-scale work for chorus and orchestra. Recent tours have included all the major cities of New England, Serbia, Bulgaria, and Greece. Rehearsals are Thursday and Sunday evenings. Sight reading ability is desired but not required.

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## **MUS 2746 c-VPA. Chorus. Anthony Antolini. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An auditioned ensemble of students, faculty, staff, and community singers. At least one of the semesters features a large-scale work for chorus and orchestra. Recent tours have included all the major cities of New England, Serbia, Bulgaria, and Greece. Rehearsals are Thursday and Sunday evenings. Sight reading ability is desired but not required.

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PREREQUISITE: MUS 2773 or MUS 2745

## **MUS 2751 c. Concert Band - Initial Semester. John Morneau. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An ensemble open to all students with wind and percussion experience that performs several major concerts each year on campus, along with performances at campus events and ceremonies. Repertoire consists of a variety of literature, from the finest of the wind band repertoire to light classics, show tunes, and marches. Students have been featured as soloists and conductors, and student compositions have been premiered by the ensemble. Rehearsals are Tuesday and Thursday evenings.

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## **MUS 2752 c. Concert Band. John Morneau. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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An ensemble open to all students with wind and percussion experience that performs several major concerts each year on campus, along with performances at campus events and ceremonies. Repertoire consists of a variety of literature, from the finest of the wind band repertoire to light classics, show tunes, and marches. Students have been featured as soloists and conductors, and student compositions have been premiered by the ensemble. Rehearsals are Tuesday and Thursday evenings.

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PREREQUISITE: MUS 2775 or MUS 2751



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**MUS 2769 c. Middle Eastern Ensemble. T.B.A. Every Semester. Spring 2018**


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Meets once a week on Monday evenings, and performs pieces from the Arabic, Turkish, Armenian, and Greek traditions. Coached by oud player Amos Libby and percussionist Eric La Perna, the group performs one concert per semester. No experience is required to join; students have the option of singing, learning new percussion instruments, or playing an instrument with which they are already familiar.

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**MUS 2771 c-VPA. Chamber Choir. T.B.A. Every Semester. Spring 2018**


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An auditioned group of about thirty student singers. The choir performs at festivals and society meetings in the US and tours abroad during some spring breaks; fall performances include the Portland Early Music Festival. Recent trips have taken the ensemble to Germany, Chile, and Slovakia. Repertoire in the fall consists of music from the courts of Henry VIII and George V, and the songs of Adele and Beyonce. Rehearsals are Monday and Thursdays 4:30-5:25pm, plus a one hour sectional on either Tuesday or Wednesday.

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**MUS 2773 c-VPA. Chorus. T.B.A. Every Semester. Spring 2018**


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An auditioned ensemble of students, faculty, staff, and community singers. At least one of the semesters features a large-scale work for chorus and orchestra. Recent tours have included all the major cities of New England, Serbia, Bulgaria, and Greece. Rehearsals are Thursday and Sunday evenings. Sight reading ability is desired but not required.

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**MUS 2775 c. Concert Band. T.B.A. Every Semester. Spring 2018**


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An ensemble open to all students with wind and percussion experience that performs several major concerts each year on campus, along with performances at campus events and ceremonies. Repertoire consists of a variety of literature, from the finest of the wind band repertoire to light classics, show tunes, and marches. Students have been featured as soloists and conductors, and student compositions have been premiered by the ensemble. Rehearsals are Tuesday and Thursday evenings.

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**MUS 2777 c-VPA. Orchestra. T.B.A. Every Semester. Spring 2018**


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An auditioned ensemble of about fifty student musicians playing woodwind, brass, percussion, and string instruments. Repertoire for the group varies widely from semester to semester and explores the vast body of orchestral literature from the past 250 years to today. Rehearsals are Sunday afternoons and Wednesday evenings.

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## MUS 2781 c. Brazilian Music Ensemble. T.B.A. Every Semester. Spring 2018

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An introduction to a range of musical traditions from around Brazil, including both folkloric and popular styles such as samba, coco, maracatu, and forró (Brazilian "country"). Over the course of the semester, all participants will develop proficiency with Brazilian percussion instruments to be provided by the instructor. In addition, participants with more performance experience will learn to play Brazilian styles on their own instruments in smaller break-out groups. No prior experience performing Brazilian music or reading Western music notation is necessary. However, some musical background (including pop and other non-notated styles) is recommended.

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## MUS 2783 c-VPA. Jazz Ensembles. T.B.A. Every Semester. Spring 2018

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Groups of four to six students, formed by audition, and performing both modern and classic standards, plus some original compositions by students and faculty. They perform one concert a semester on campus, and appear occasionally in other venues. Rehearsals are arranged to suit the players' and coaches' schedules.

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## MUS 2805 c. Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument is designated Music 2805. The second and all subsequent semesters of credit lessons on the same instrument is designated Music 2806. The first semester of study on a different instrument is designated Music 2807. The second and all subsequent semesters of study on that second instrument is designated Music 2808. The number Music 2809 is reserved for all semesters of study on a third instrument. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3805) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$540 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3805–3807 (see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3805–3807, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2806 c. Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument is designated Music 2805. The second and all subsequent semesters of credit lessons on the same instrument is designated Music 2806. The first semester of study on a different instrument is designated Music 2807. The second and all subsequent semesters of study on that second instrument is designated Music 2808. The number Music 2809 is reserved for all semesters of study on a third instrument. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3805) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$540 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3805–3807(see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3805–3807, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2807 c. Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument is designated Music 2805. The second and all subsequent semesters of credit lessons on the same instrument is designated Music 2806. The first semester of study on a different instrument is designated Music 2807. The second and all subsequent semesters of study on that second instrument is designated Music 2808. The number Music 2809 is reserved for all semesters of study on a third instrument. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3805) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$540 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3805–3807(see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3805–3807, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2808 c. Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument is designated Music 2805. The second and all subsequent semesters of credit lessons on the same instrument is designated Music 2806. The first semester of study on a different instrument is designated Music 2807. The second and all subsequent semesters of study on that second instrument is designated Music 2808. The number Music 2809 is reserved for all semesters of study on a third instrument. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3805) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$540 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3805–3807(see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3805–3807, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2809 c. Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. The first semester of study on the first instrument is designated Music 2805. The second and all subsequent semesters of credit lessons on the same instrument is designated Music 2806. The first semester of study on a different instrument is designated Music 2807. The second and all subsequent semesters of study on that second instrument is designated Music 2808. The number Music 2809 is reserved for all semesters of study on a third instrument. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/ drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3805) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$540 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3805–3807(see below) in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3805–3807, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2811 c. Intermediate Individual Performance Studies - 1st Semester Flute. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2812 c. Intermediate Individual Performance Studies - Flute. Linda Marquis. Jean Rosenblum. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2815 c. Intermediate Individual Performance Studies - 1st Semester Clarinet. Titus Abbott. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2819 c. Intermediate Individual Performance Studies - 1st Semester Saxophone (Classical). Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2821 c. Intermediate Individual Performance Studies - 1st Semester Horn. Linda Marquis. John Boden. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2823 c. Intermediate Individual Performance Studies - 1st Semester Trumpet. Linda Marquis. Mark Tipton. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2835 c. Intermediate Individual Performance Studies - 1st Semester Classical Guitar. Linda Marquis. John Johnstone. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2837 c. Intermediate Individual Performance Studies - 1st Semester Piano. The Department. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2838 c. Intermediate Individual Performance Studies - Piano. The Department. Every Semester. Fall 2017

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## MUS 2841 c. Intermediate Individual Performance Studies - 1st Semester Violin. The Department. Every Semester. Fall 2017

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2842 c. Intermediate Individual Performance Studies - Violin. The Department. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2843 c. Intermediate Individual Performance Studies - 1st Semester Viola. Linda Marquis. Kirsten Monke. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2844 c. Intermediate Individual Performance Studies - Viola. Linda Marquis. Kirsten Monke. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2845 c. Intermediate Individual Performance Studies - 1st Semester Cello. Linda Marquis. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2851 c. Intermediate Individual Performance Studies - 1st Semester Voice (Classical). The Department. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2852 c. Intermediate Individual Performance Studies - Voice (Classical). The Department. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2856 c. Intermediate Individual Performance Studies - Pop/Jazz Voice. The Department. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2871 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Guitar. Linda Marquis. Gary Wittner. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2873 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Piano. Linda Marquis. Matthew Fogg. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2874 c. Intermediate Individual Performance Studies - Pop/Jazz Piano. Linda Marquis. Matthew Fogg. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 2877 c. Intermediate Individual Performance Studies - 1st Semester Pop/Jazz Drums. Linda Marquis. Ronald Miller. Vineet Shende. Every Semester. Fall 2017**

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The following provisions govern applied music lessons for credit: (1) Individual performance courses are intended for the continued study of instruments with which the student is already familiar. Students must take at least two consecutive semesters of study on the same instrument to receive one-half credit per semester and to receive the reduced rate. (2) One-half credit is granted for each semester of study. Grading is Credit/D/Fail. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. (3) Admission is by audition only. Only students who are intermediate or beyond in the development of their skills are admitted. (4) Beginning with the second semester of lessons, students must attend and perform in an end-of-semester public performance. Repertory classes, Lunchbreak Concerts, and other designated music department venues all count as public performances. Such performances must be registered with the department coordinator to count for credit. (5) To receive credit for Individual Performance Studies, the student must complete an academic course in music (which may include Music 3811-3878) within the first year and a half of study, or by graduation, whichever comes first. (6) Students taking lessons for credit pay a fee of \$560 for twelve one-hour lessons per semester. Junior and senior music majors and minors may take two half-credits free of charge. (7) Student Recitals. In most circumstances, a student is required to take Music 3811-3878 in order to perform a solo recital. In some cases, however, a student may be allowed to perform a recital without taking Music 3811-3878, subject to permission of the instructor, availability of suitable times, and contingent upon a successful audition in the music department. The performance date and accompanist should be established the semester before the recital is to take place.

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## **MUS 3103 c. Gender, Sexuality, and Popular Music. T.B.A. Every Other Spring. Spring 2018**

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Employs gender as a theoretical tool to investigate the production, consumption, and representation of popular music in the United States and around the world. Examines how gender and racial codes have been used historically, for example to describe music as “authentic” (rap, rock) or “commercial” (pop, new wave), and at how these codes may have traveled, changed, or re-appeared in new guises over the decades. Considers how gender and sexuality are inscribed at every level of popular music as well as how music-makers and consumers have manipulated these representations to transgress normative codes and open up new spaces in popular culture for a range of sexual and gender expressions. Juniors and seniors only; sophomores admitted with consent of the instructor during the add/drop period. (Same as GSWS 3103)

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## **MUS 3805 c-VPA. Advanced Individual Performance Studies. T.B.A. Every Semester. Spring 2018**

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Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805. The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806. The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

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## **MUS 3806 c-VPA. Advanced Individual Performance Studies. T.B.A. Every Semester. Spring 2018**

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Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805. The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806. The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

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## MUS 3807 c-VPA. Advanced Individual Performance Studies. T.B.A. Every Semester. Spring 2018

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Prerequisite: Music 2806 and permission of the music department. The performance date and accompanist should be established the semester before the recital is to take place.

1. This option for private study is open only to students already advanced on their instruments. Students may take one or more semesters of this option. Music 3806 may be repeated for credit. The first semester of study is designated Music 3805 . The second and all subsequent semesters of private lessons on the same instrument are designated Music 3806 . The number 3807 is reserved for all semesters of study on a second instrument. 2. One credit is granted for each semester of study. Students are graded with regular letter grades. To receive credit, students must register for lessons at the beginning of each semester of study in the Office of the Registrar and the Department of Music. Note: Add/drop dates for lessons are earlier than add/drop dates for other courses. The deadline to add lessons is one week from the start of classes, and the deadline to drop lessons is two weeks from the start of classes. 3. Admission is by departmental audition only. Subsequent semesters of advanced lessons on the same instrument may require further auditions. 4. To receive credit for lessons, the student must perform a thirty- to forty-five-minute recital at the end of the semester. The student is expected to write program notes for this recital and other written work acceptable to the faculty advisor. 5. To receive credit, the student must have an advisor from the music department faculty, and be able to demonstrate to that faculty member that he or she understands the structure and/ or context of the music, and meet all deadlines. The letter grade is determined jointly by the applied teacher and the faculty member after the recital. 6. Fees as with half-credit lessons.

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## Neuroscience

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### NEUR 2050 a. Physiological Psychology. T.B.A. Every Spring. Spring 2018

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An introductory survey of biological influences on behavior. The primary emphasis is on the physiological regulation of behavior in humans and other vertebrate animals, focusing on genetic, developmental, hormonal, and neuronal mechanisms. Additionally, the evolution of these regulatory systems is considered. Topics discussed include perception, cognition, sleep, eating, sexual and aggressive behaviors, and mental disorders. (Same as PSYC 2050)

PREREQUISITE: PSYC 1101 or BIOL 1102 or BIOL 1109 or Placement in above PSYC 1101

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### NEUR 2135 a-MCSR, INS. Neurobiology. Hadley Horch. Every Fall. Fall 2017

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Examines fundamental concepts in neurobiology from the molecular to the systems level. Topics include neuronal communication, gene regulation, morphology, neuronal development, axon guidance, mechanisms of neuronal plasticity, sensory systems, and the molecular basis of behavior and disease. Weekly lab sessions introduce a wide range of methods used to examine neurons and neuronal systems. (Same as BIOL 2135)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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### NEUR 2214 a-MCSR, INS. Comparative Physiology. T.B.A. Every Spring. Spring 2018

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An examination of animal function, from the cellular to the organismal level. The underlying concepts are emphasized, as are the experimental data that support current understanding of animal function. Topics include the nervous system, hormones, respiration, circulation, osmoregulation, digestion, and thermoregulation. Labs are short, student-designed projects involving a variety of instrumentation. Lectures and four hours of laboratory work per week. (Same as BIOL 2214)

PREREQUISITE: BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level

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### NEUR 2553 a-INS. Neurophysiology. Christoph Straub. Every Fall. Fall 2017

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A comparative study of the function of the nervous system in invertebrate and vertebrate animals. Topics include the mechanism that underlie both action potentials and patterns of spontaneous activity in individual nerve cells, interactions between neurons, and the organization of neurons into larger functional units. Lectures and four hours of laboratory work per week. (Same as BIOL 2553)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 || and either BIOL 2135 or BIOL 2214 or PSYC 2050

## NEUR 2566 a-INS. Molecular Neurobiology. T.B.A. Every Spring. Spring 2018

Examination of the molecular control of neuronal structure and function. Topics include the molecular basis of neuronal excitability, the factors involved in chemical and contact-mediated neuronal communication, and the complex molecular control of developing and regenerating nervous systems. In the spring of 2017, students enrolling in Molecular Neurobiology have two choices for the lab. They may enroll in a traditional weekly lab (LAB 2 offered on Tuesday), or enroll in an intensive 8-day lab (LAB 1) to be held during the first half of spring break at Mount Desert Island Biological Laboratory, in Salisbury Cove, Maine. Participants will stay in dorms and focus solely on lab work for the duration of the lab. This experience will completely replace weekly labs. The focus of the lab will be learning Bioinformatics and running quantitative-PCR experiments. All expenses (transportation, room, and board) are covered. Signing up for either lab section (weekly Tuesday labs--CRN# 20059, or the intensive 8 days over spring break --CRN# 20058) completes the laboratory requirement for the course. (Same as BIOL 2566)

PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and either BIOL 2112 or BIOL 2124 (same as BIOC 2124) or BIOL 2135 (same as NEUR 2135) or BIOL 2553 (same as NEUR 2553) or PSYC 2050 (same as NEUR 2050)

## NEUR 2750 a-INS. Laboratory in Behavioral Neuroscience: Social Behavior. Leah Wilson. Every Fall. Fall 2017

A laboratory course that exposes students to modern techniques in neuroscience that can be applied to the study of social behavior. Underlying concepts associated with various molecular, neuroanatomical, pharmacological, and electrophysiological methods are discussed in a lecture format. Students then use these techniques in laboratory preparations that demonstrate how social behavior is organized within the central nervous system of vertebrate animals, including humans. (Same as PSYC 2750)

PREREQUISITE: Three of: || either PSYC 2050 or BIOL 2135 or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 || and PSYC 2520 or MATH 1300

## NEUR 2775 a-MCSR, INS. Laboratory in Cognitive Neuroscience. T.B.A. Every Spring. Spring 2018

A laboratory course that exposes students to multiple techniques in cognitive neuroscience that can be applied to the study of human cognition. Introduces human neuroimaging methods including electroencephalography (EEG) and functional magnetic resonance imaging (fMRI). Students will then use these methods to study aspects of human cognition including perception, attention, memory, language, problem solving, reasoning, and decision making. (Same as PSYC 2775)

PREREQUISITE: Two of: || PSYC 2040 or either PSYC 2050 or PSYC 2060 or BIOL 2135 || and PSYC 2520 or MATH 1300

## NEUR 3050 a. Hormones and Behavior. Leah Wilson. Every Other Fall. Fall 2017

An advanced discussion of concepts in behavioral neuroendocrinology. Topics include descriptions of the major classes of hormones, their roles in the regulation of development and adult behavioral expression, and the cellular and molecular mechanisms responsible for their behavioral effects. Hormonal influences on reproductive, aggressive, and parental behaviors, as well as on cognitive processes are considered. (Same as PSYC 3050)

PREREQUISITE: Three of: || either PSYC 2050 (same as NEUR 2050) or BIOL 2135 (same as NEUR 2135) or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and PSYC 2520 or MATH 1300

## **NEUR 3055 a. Cognitive Neuroscience of Memory. Erika Nyhus. Every Spring. Spring 2018**

An advanced discussion of recent empirical and theoretical approaches to understanding the cognitive neuroscience of memory. Readings and discussions address empirical studies using neuroimaging methods. Topics include hippocampal and cortical contributions to memory encoding and retrieval and the effect of genetic variability, drugs, emotions, and sleep on memory. (Same as PSYC 3055)

PREREQUISITE: Three of: || either PSYC 2040 or PSYC 2050 or PSYC 2060 or BIOL 2135 || and PSYC 2510 or either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and PSYC 2520 or MATH 1300

## **NEUR 3329 a-INS. Neuronal Regeneration. Hadley Horch. Non-Standard Rotation. Fall 2017**

The consequences of neuronal damage in humans, especially in the brain and spinal cord, are frequently devastating and permanent. Invertebrates, on the other hand, are often capable of complete functional regeneration. Examines the varied responses to neuronal injury in a range of species. Topics include neuronal regeneration in planaria, insects, amphibians, and mammals. Students read and discuss original papers from the literature in an attempt to understand the basis of the radically different regenerative responses mounted by a variety of neuronal systems. (Same as BIOL 3329)

PREREQUISITE: BIOL 2112 or BIOL 2124 or BIOL 2135 or BIOL 2175 or BIOL 2553 or BIOL 2566 or PSYC 2750 or PSYC 2751

## Philosophy

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### PHIL 1045 c. Strange Worlds. Matthew Stuart. Every Other Year. Fall 2017

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Philosophy challenges us to justify the beliefs that we ordinarily take for granted. Some philosophers argue that commonsense beliefs cannot meet this challenge, and that reality is very different from how things seem. Parmenides argues that there is only one thing. Sextus Empiricus tries to convince us that nobody knows anything (not even that nobody knows anything!). Gottfried Leibniz argues that only minds exist. J. M. E. McTaggart contends that time is unreal. C. L. Hardin denies that anything is colored. Examines these and other strange conclusions and the arguments offered in support of them.

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### PHIL 1252 c. Death. Matthew Stuart. Non-Standard Rotation. Fall 2017

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Considers distinctively philosophical questions about death. Do we have immortal souls? Is immortality even desirable? Is death a bad thing? Is suicide morally permissible? Does the inevitability of death rob life of its meaning? Readings from historical and contemporary sources.

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### PHIL 1320 c. Moral Problems. Sarah Conly. Non-Standard Rotation. Fall 2017

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Our society is riven by deep and troubling moral controversies. Examines some of these controversies in the context of current arguments and leading theoretical positions. Possible topics include abortion, physician-assisted suicide, capital punishment, sexuality, the justifiability of terrorism, and the justice of war.

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### PHIL 1442 c. Philosophy of Religion. Scott Sehon. Every Other Fall. Spring 2018

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Does God exist? Can the existence of God be proven? Can it be disproven? Is it rational to believe in God? What does it mean to say that God exists (or does not exist)? What distinguishes religious beliefs from non-religious beliefs? What is the relation between religion and science? Approaches these and related questions through a variety of historical and contemporary sources, including philosophers, scientists, and theologians. (Same as REL 1142)

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### PHIL 2111 c. Ancient Philosophy. Sarah Conly. Every Fall. Fall 2017

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We will read some of the most important works by Plato and Aristotle, two of the greatest western thinkers, and major influences on western thought. Explores questions in ethics, politics, art, psychology, the concept of knowledge, and the nature of reality.

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**PHIL 2112 c. Modern Philosophy. T.B.A. Every Spring. Spring 2018**

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A survey of seventeenth- and eighteenth-century European philosophy, focusing on discussions of the ultimate nature of reality and our knowledge of it. Topics include the nature of the mind and its relation to the body, the existence of God, and the free will problem. Readings from Descartes, Hume, Locke, Kant, and others.

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**PHIL 2223 a-MCSR. Logic. Scott Sehon. Every Fall. Fall 2017**

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The central problem of logic is to determine which arguments are good and which are bad. To this end, we introduce a symbolic language and rigorous, formal methods for seeing whether one statement logically implies another. We apply these tools to a variety of arguments, philosophical and otherwise, and demonstrate certain theorems about the formal system we construct.

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**PHIL 2233 a-MCSR. Intermediate Logic. T.B.A. Every Other Spring. Spring 2018**

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Investigates several philosophically important results of modern logic, including Gödel's incompleteness theorems, the Church-Turing Theorem (that there is no decision procedure for quantificational validity), and Tarski's theorem (the indefinability of truth for formal languages). Also includes an introduction to modal logic and the logic of necessity and possibility.

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PREREQUISITE: PHIL 2223

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**PHIL 2320 c. Bioethics. T.B.A. Non-Standard Rotation. Spring 2018**

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Examines issues central for physicians, biological researchers, and society: cloning, genetic engineering, biological patenting, corporate funding for medical research, use of experimental procedures, and others.

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**PHIL 2323 c. Moral Skepticism. Jonathan Vertanen. Non-Standard Rotation. Fall 2017**

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Are there moral truths? Do evolutionary biology or disagreement about morality imply that there are not? If there are moral truths, are they objective, mind-independent features of reality, or do they depend on our opinions and preferences? Is the moral truth absolute or does it vary relative to cultures or individuals? Are moral statements even the sort of thing capable of truth or falsity? Is moral knowledge possible and if so, how? An introduction to metaethics and moral epistemology.

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## PHIL 3432 c. The Story of Analytic Philosophy. Scott Sehon. Non-Standard Rotation. Fall 2017

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Analytic philosophy is commonly regarded as the dominant school in contemporary philosophy. However, there is no set of doctrines common to all analytic philosophers, nor is there any one thing that could properly be termed the method of analytic philosophy. The term "analytic philosophy," if useful at all, indicates a shared set of concerns, a shared predilection for clarity of argument, and a shared history of the most eminent figures in the tradition. This course examines that story from 1879 through the late twentieth century, including works by Gottlob Frege, Bertrand Russell, Ludwig Wittgenstein, Rudolf Carnap, W. V. Quine, Donald Davidson, and Saul Kripke. Topics include objectivity and truth; the foundations of mathematics; and the nature of language, theories, evidence, and meaning.

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PREREQUISITE: Two of: | either PHIL 1000 - 2969 or PHIL 3000 or higher | and either PHIL 1000 - 2969 or PHIL 3000 or higher

## Physics and Astronomy

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### **PHYS 1082 a-MCSR, INS. Physics of Musical Sound. Karen Topp. Every Other Fall. Fall 2017**

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An introduction to the physics of sound, specifically relating to the production and perception of music. Topics include simple vibrating systems; waves and wave propagation; resonance; understanding intervals, scales, and tuning; sound intensity and measurement; sound spectra; how various musical instruments and the human voice work. Students expected to have some familiarity with basic musical concepts such as scales and intervals. Not open to students who have credit for or are concurrently taking any physics course numbered 1100 or higher.

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PREREQUISITE: MUS 1051 or Placement in MUS 1401 or Placement in MUS 2403

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### **PHYS 1083 a-MCSR, INS. Energy, Physics, and Technology. T.B.A. Every Other Spring. Spring 2018**

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How much can we do to reduce the disruptions of the Earth's physical, ecological, and social systems caused by global climate change? How much climate change itself can we avoid? A lot depends on the physical processes that govern the extraction, transmission, storage, and use of available energy. Introduces the physics of solar, wind, nuclear, and hydroelectric power and discusses the physical constraints on their efficiency, productivity, and safety. Reviews current technology and quantitatively analyzes the effectiveness of different strategies to reduce greenhouse gas emissions. Not open to students with credit for Physics 1140. (Same as ENVS 1083)

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### **PHYS 1093 a-MCSR. Introduction to Physical Reasoning. Dale Syphers. Every Fall. Fall 2017**

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Climate science. Quantum Physics. Bioengineering. Rocket science. Who can understand it? Anyone with high school mathematics (geometry and algebra) can start. Getting started in physics requires an ability to mathematically describe real world objects and experiences. Prepares students for additional work in physical science and engineering by focused practice in quantitative description, interpretation, and calculation. Includes hands-on measurements, some introductory computer programming, and many questions about the physics all around us. Registration for this course is by placement only. To ensure proper placement, students must have taken the physics placement examination prior to registering for Physics 1093.

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PREREQUISITE: Placement in PHYS 1093



## **PHYS 1130 a-MCSR, INS. Introductory Physics I. T.B.A. Every Semester. Spring 2018**

An introduction to the conservation laws, forces, and interactions that govern the dynamics of particles and systems. Shows how a small set of fundamental principles and interactions allow us to model a wide variety of physical situations, using both classical and modern concepts. A prime goal of the course is to have the participants learn to actively connect the concepts with the modeling process. Three hours of laboratory work per week. To ensure proper placement, students are expected to have taken the physics placement examination prior to registering for Physics 1130.

PREREQUISITE: Two of: | MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | and PHYS 1093 or Placement in PHYS 1130

## **PHYS 1140 a-MCSR, INS. Introductory Physics II. T.B.A. Every Semester. Spring 2018**

An introduction to the interactions of matter and radiation. Topics include the classical and quantum physics of electromagnetic radiation and its interaction with matter, quantum properties of atoms, and atomic and nuclear spectra. Laboratory work (three hours per week) includes an introduction to the use of electronic instrumentation.

PREREQUISITE: Two of: | MATH 1700 - 1800 or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M | and PHYS 1130 or Placement in PHYS 1140

## **PHYS 1510 a-MCSR, INS. Introductory Astronomy. T.B.A. Every Spring. Spring 2018**

A quantitative introduction to astronomy with emphasis on stars and the structures they form, from binaries to galaxies. Topics include the night sky, the solar system, stellar structure and evolution, white dwarfs, neutron stars, black holes, and the expansion of the universe. Several nighttime observing sessions required. Does not satisfy pre-med or other science departments' requirements for a second course in physics. Not open to students who have credit for Physics 1560.

PREREQUISITE: MATH 1600 or higher or Placement in MATH 1700 (M) or Placement in MATH 1750 (M) or Placement in MATH 1800 (M) or Placement in 2000 2020 2206 M

## **PHYS 2130 a-MCSR, INS. Electric Fields and Circuits. Mark Battle. Every Fall. Fall 2017**

The basic phenomena of the electromagnetic interaction are introduced. The basic relations are then specialized for a more detailed study of linear circuit theory. Laboratory work stresses the fundamentals of electronic instrumentation and measurement with basic circuit components such as resistors, capacitors, inductors, diodes, and transistors. Three hours of laboratory work per week.

PREREQUISITE: PHYS 1140

## **PHYS 2140 a-MCSR, INS. Quantum Physics and Relativity. T.B.A. Every Spring. Spring 2018**

An introduction to two cornerstones of twentieth-century physics, quantum mechanics, and special relativity. The introduction to wave mechanics includes solutions to the time-independent Schrödinger equation in one and three dimensions with applications. Topics in relativity include the Galilean and Einsteinian principles of relativity, the “paradoxes” of special relativity, Lorentz transformations, space-time invariants, and the relativistic dynamics of particles. Not open to students who have credit for or are concurrently taking Physics 3140 or 3500.

PREREQUISITE: PHYS 1140

## **PHYS 2150 a-MCSR, INS. Statistical Physics. T.B.A. Every Spring. Spring 2018**

Develops a framework capable of predicting the properties of systems with many particles. This framework, combined with simple atomic and molecular models, leads to an understanding of such concepts as entropy, temperature, and chemical potential. Some probability theory is developed as a mathematical tool.

PREREQUISITE: PHYS 1140

## **PHYS 2220 a-MCSR, INS. Engineering Physics. Dale Syphers. Every Other Spring. Fall 2017**

Examines the physics of materials from an engineering viewpoint, with attention to the concepts of stress, strain, shear, torsion, bending moments, deformation of materials, and other applications of physics to real materials, with an emphasis on their structural properties. Also covers recent advances, such as applying these physics concepts to ultra-small materials in nano-machines. Intended for physics majors and architecture students with an interest in civil or mechanical engineering or applied materials science.

PREREQUISITE: PHYS 1140

## **PHYS 2250 a-MCSR, INS. Physics of Solids. T.B.A. Every Other Spring. Spring 2018**

Solid state physics describes the microscopic origin of the thermal, mechanical, electrical and magnetic properties of solids. Examines trends in the behavior of materials and evaluates the success of classical and semi-classical solid state models in explaining these trends and in predicting material properties. Applications include solid state lasers, semiconductor devices, and superconductivity. Intended for physics, chemistry, or earth and oceanographic science majors with an interest in materials physics or electrical engineering.

PREREQUISITE: PHYS 2140 or CHEM 2520

## **PHYS 2510 a. Astrophysics. Thomas Baumgarte. Every Other Fall. Spring 2018**

A quantitative discussion that introduces the principal topics of astrophysics, including stellar structure and evolution, planetary physics, and cosmology.

PREREQUISITE: Two of: || PHYS 1140 || and PHYS 1510

## **PHYS 2810 a-MCSR, INS. Atmospheric and Ocean Dynamics. Mark Battle. Every Other Fall. Fall 2017**

A mathematically rigorous analysis of the motions of the atmosphere and oceans on a variety of spatial and temporal scales. Covers fluid dynamics in inertial and rotating reference frames, as well as global and local energy balance, applied to the coupled ocean-atmosphere system. (Same as ENVS 2253, EOS 2810)

PREREQUISITE: PHYS 1140

## **PHYS 3000 a-MCSR, INS. Methods of Theoretical Physics. Stephen Naculich. Every Fall. Fall 2017**

Mathematics is the language of physics. Similar mathematical techniques occur in different areas of physics. A physical situation may first be expressed in mathematical terms, usually in the form of a differential or integral equation. After the formal mathematical solution is obtained, the physical conditions determine the physically viable result. Examples are drawn from heat flow, gravitational fields, and electrostatic fields.

PREREQUISITE: Two of: || either PHYS 2130 or PHYS 2140 or PHYS 2150 || and MATH 1800 or Placement in 2000 2020 2206 M

## **PHYS 3010 a-MCSR, INS. Methods of Experimental Physics. T.B.A. Every Spring. Spring 2018**

Intended to provide advanced students with experience in the design, execution, and analysis of laboratory experiments. Projects in optical holography, nuclear physics, cryogenics, and materials physics are developed by the students.

PREREQUISITE: PHYS 2130

## **PHYS 3020 a-MCSR, INS. Methods of Computational Physics. Thomas Baumgarte. Every Other Fall. Fall 2017**

An introduction to the use of computers to solve problems in physics. Problems are drawn from several different branches of physics, including mechanics, hydrodynamics, electromagnetism, and astrophysics. Numerical methods discussed include the solving of linear algebra and eigenvalue problems, ordinary and partial differential equations, and Monte Carlo techniques. Basic knowledge of a programming language is expected.

PREREQUISITE: Two of: || either CSCI 1101 or Placement in above CSCI 1101 or CSCI 1103 || and PHYS 1140

## **PHYS 3120 a-MCSR, INS. Advanced Mechanics. The Department. Every Other Spring. Spring 2018**

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A thorough review of particle dynamics, followed by the development of Lagrange's and Hamilton's equations and their applications to rigid body motion and the oscillations of coupled systems.

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PREREQUISITE: PHYS 3000

## **PHYS 3130 a. Electromagnetic Theory. T.B.A. Every Other Spring. Spring 2018**

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First the Maxwell relations are presented as a natural extension of basic experimental laws; then emphasis is given to the radiation and transmission of electromagnetic waves.

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PREREQUISITE: Two of: || PHYS 2130 || and PHYS 3000

## **PHYS 3140 a-MCSR, INS. Quantum Mechanics. Stephen Naculich. Every Fall. Fall 2017**

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A mathematically rigorous development of quantum mechanics, emphasizing the vector space structure of the theory through the use of Dirac bracket notation. Linear algebra developed as needed.

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PREREQUISITE: Two of: || PHYS 2140 || and PHYS 3000

## Psychology

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### **PSYC 1101 b. Introduction to Psychology. T.B.A. Every Semester. Spring 2018**

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A general introduction to the major concerns of contemporary psychology, including physiological psychology, perception, learning, cognition, language, development, personality, intelligence, and abnormal and social behavior. Recommended for first- and second-year students. Juniors and seniors should enroll in the spring semester.

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### **PSYC 2010 b. Infant and Child Development. T.B.A. Every Semester. Spring 2018**

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A survey of major changes in psychological functioning from conception through childhood. Several theoretical perspectives are used to consider how physical, personality, social, and cognitive changes jointly influence the developing child's interactions with the environment.

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PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

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### **PSYC 2025 b. Abnormal Psychology. Kelly Parker-Guilbert. Every Fall. Fall 2017**

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An introduction to the phenomenology, etiology, and treatment of mental disorders. Major topics include depression, bipolar disorder, anxiety disorders, obsessive-compulsive disorder, post-traumatic stress disorder, schizophrenia, eating disorders, and personality disorders. Current paradigms for understanding psychopathology, diagnosis and assessment, and research methods specific to clinical psychology also discussed.

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PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

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### **PSYC 2030 b. Social Psychology. T.B.A. Every Spring. Spring 2018**

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A survey of theory and research on individual social behavior. Topics include self-concept, social cognition, affect, attitudes, social influence, interpersonal relationships, and cultural variations in social behavior.

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PREREQUISITE: PSYC 1101 or SOC 1101 or Placement in above PSYC 1101

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### **PSYC 2034 b. Psychology of Diversity. Jessica Benson. Non-Standard Rotation. Fall 2017**

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An introduction to the variety of human experiences, identities, and cultures in the United States and internationally. Difference in power and privilege is analyzed as they relate to various social categories such as race, ethnicity, gender, sexual orientation, religion, and physical ability.

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PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

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## **PSYC 2040 b. Cognitive Psychology. T.B.A. Every Spring. Spring 2018**

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A survey of theory and research examining how humans perceive, process, store, and use information. Topics include visual perception, attention, memory, language processing, decision making, and cognitive development.

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PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

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## **PSYC 2050 a. Physiological Psychology. T.B.A. Every Spring. Spring 2018**

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An introductory survey of biological influences on behavior. The primary emphasis is on the physiological regulation of behavior in humans and other vertebrate animals, focusing on genetic, developmental, hormonal, and neuronal mechanisms. Additionally, the evolution of these regulatory systems is considered. Topics discussed include perception, cognition, sleep, eating, sexual and aggressive behaviors, and mental disorders. (Same as NEUR 2050)

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PREREQUISITE: PSYC 1101 or BIOL 1102 or BIOL 1109 or Placement in above PSYC 1101

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## **PSYC 2510 b. Research Design in Psychology. T.B.A. Every Semester. Spring 2018**

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A systematic study of the scientific method as it underlies psychological research. Topics include prominent methods used in studying human and animal behavior, the logic of causal analysis, experimental and non-experimental designs, issues in internal and external validity, pragmatics of careful research, and technical writing of research reports.

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PREREQUISITE: PSYC 1101 or Placement in above PSYC 1101

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## **PSYC 2520 a-MCSR. Data Analysis. T.B.A. Every Semester. Spring 2018**

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An introduction to the use of descriptive and inferential statistics and design in behavioral research. Weekly laboratory work in computerized data analysis. Required of majors no later than the junior year, and preferably by the sophomore year.

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PREREQUISITE: Two of: || either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level or PSYC 2510 || and PSYC 1101 or Placement in above PSYC 1101

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## **PSYC 2710 b. Laboratory in Developmental Psychology. T.B.A. Every Spring. Spring 2018**

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Multiple methods used in developmental research are examined both by reading research reports and by designing and conducting original research studies. The methods include observation, interviews, questionnaires, and lab experiments, among others. Students learn to evaluate the relative strengths and weaknesses of both qualitative and quantitative approaches.

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PREREQUISITE: Three of: || PSYC 2010 || and PSYC 2510 || and PSYC 2520

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## **PSYC 2725 b. Laboratory in Clinical Psychology. T.B.A. Every Spring. Spring 2018**

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An overview and analysis of the diverse research methods employed by clinical psychologists. Through reading, analysis, and hands-on experience, students gain an understanding of the relative merits of various approaches to understanding the nature and treatment of mental disorders. Major topics include clinical interviewing and assessment, information-processing approaches to understanding psychopathology, and the principles of behavior change. Class participation culminates with the design and conduct of an original research project.

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PREREQUISITE: Three of: || PSYC 2025 || and PSYC 2510 || and PSYC 2520

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## **PSYC 2735 b. Laboratory in Social Psychology. Zachary Rothschild. Every Fall. Fall 2017**

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An examination of different research methodologies used by social psychologists, including archival research, observation, questionnaires, lab experiments, and online data collection. Students learn about the relative strengths and weaknesses of these different methodological approaches, both by reading research reports and by designing and conducting original research.

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PREREQUISITE: Three of: || either PSYC 2030 or PSYC 2032 - 2034 || and PSYC 2510 || and PSYC 2520

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## **PSYC 2740 b. Laboratory in Cognition. Katherine Mathis. Every Fall. Fall 2017**

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An analysis of research methodology and experimental investigations in cognition, including such topics as auditory and sensory memory, visual perception, attention and automaticity, retrieval from working memory, implicit and explicit memory, metamemory, concept formation and reasoning. Weekly laboratory sessions allow students to collect and analyze data in a number of different areas of cognitive psychology.

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PREREQUISITE: Three of: || PSYC 2040 || and PSYC 2510 || and PSYC 2520

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## **PSYC 2750 a-INS. Laboratory in Behavioral Neuroscience: Social Behavior. Leah Wilson. Every Fall. Fall 2017**

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A laboratory course that exposes students to modern techniques in neuroscience that can be applied to the study of social behavior. Underlying concepts associated with various molecular, neuroanatomical, pharmacological, and electrophysiological methods are discussed in a lecture format. Students then use these techniques in laboratory preparations that demonstrate how social behavior is organized within the central nervous system of vertebrate animals, including humans. (Same as NEUR 2750)

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PREREQUISITE: Three of: || either PSYC 2050 or BIOL 2135 or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 || and PSYC 2520 or MATH 1300



## **PSYC 2775 a-MCSR, INS. Laboratory in Cognitive Neuroscience. T.B.A. Every Spring. Spring 2018**

A laboratory course that exposes students to multiple techniques in cognitive neuroscience that can be applied to the study of human cognition. Introduces human neuroimaging methods including electroencephalography (EEG) and functional magnetic resonance imaging (fMRI). Students will then use these methods to study aspects of human cognition including perception, attention, memory, language, problem solving, reasoning, and decision making. (Same as NEUR 2775)

PREREQUISITE: Two of: || PSYC 2040 or either PSYC 2050 or PSYC 2060 or BIOL 2135 || and PSYC 2520 or MATH 1300

## **PSYC 3010 b. Social Development. Samuel Putnam. Every Fall. Fall 2017**

Research and theory regarding the interacting influences of biology and the environment as they are related to social and emotional development during infancy, childhood, and adolescence. Normative and idiographic development in a number of domains, including morality, aggression, personality, sex roles, peer interaction, and familial relationships are considered.

PREREQUISITE: Three of: || either PSYC 1010 or PSYC 2031 (same as GSWS 2506) or GWS 2506 || and PSYC 2510 || and PSYC 2520

## **PSYC 3026 b. Psychology of Trauma and Posttraumatic Stress Disorder. Kelly Parker-Guilbert. Non-Standard Rotation. Fall 2017**

Explores the psychological impact of many different types of trauma, including military combat, accidents, interpersonal violence, sexual assault, natural disasters, and childhood physical and sexual abuse. The emphasis is on psychological theories used to explain and treat symptoms associated with posttraumatic stress disorder (PTSD). Covers diagnostic methods, research on prevalence and policy issues, comorbid psychological and medical diagnoses, and social correlates. In addition to exploring the challenges associated with PTSD, addresses mechanisms of positive change following trauma (e.g., posttraumatic growth).

PREREQUISITE: Two of: || PSYC 2025 || and PSYC 2520

## **PSYC 3035 b. Existential Social Psychology. Zachary Rothschild. Every Spring. Spring 2018**

An examination of how human concerns about death, meaning, isolation, and freedom influence and motivate a wide array of human behavior. Readings and discussions address empirical research on different theories of human motivation (e.g., terror management, meaning maintenance, attachment, compensatory control, and self-determination) that enrich our understanding of topics such as intergroup conflict, religious belief, prosocial behavior, interpersonal relationships, and materialism.

PREREQUISITE: Two of: || either PSYC 2030 or PSYC 2032 - 2034 || and PSYC 2520

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**PSYC 3050 a. Hormones and Behavior. Leah Wilson. Every Other Fall. Fall 2017**


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An advanced discussion of concepts in behavioral neuroendocrinology. Topics include descriptions of the major classes of hormones, their roles in the regulation of development and adult behavioral expression, and the cellular and molecular mechanisms responsible for their behavioral effects. Hormonal influences on reproductive, aggressive, and parental behaviors, as well as on cognitive processes are considered. (Same as NEUR 3050)

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PREREQUISITE: Three of: || either PSYC 2050 (same as NEUR 2050) or BIOL 2135 (same as NEUR 2135) or PSYC 2060 (same as NEUR 2060) || and PSYC 2510 or either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and PSYC 2520 or MATH 1300

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**PSYC 3055 a. Cognitive Neuroscience of Memory. Erika Nyhus. Every Spring. Spring 2018**


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An advanced discussion of recent empirical and theoretical approaches to understanding the cognitive neuroscience of memory. Readings and discussions address empirical studies using neuroimaging methods. Topics include hippocampal and cortical contributions to memory encoding and retrieval and the effect of genetic variability, drugs, emotions, and sleep on memory. (Same as NEUR 3055)

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PREREQUISITE: Three of: || either PSYC 2040 or PSYC 2050 or PSYC 2060 or BIOL 2135 || and PSYC 2510 or either BIOL 1102 or BIOL 1109 or Placement in BIOL 2000 level || and PSYC 2520 or MATH 1300

## Religion

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### REL 1010 c. Religion and Identity in Modern India. Anna Golovkova. Non-Standard Rotation. Fall 2017

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Examines dynamic interrelationships between religious beliefs, practices, codes of behavior, organizations, and places and identity in India. We survey religious texts, such as the Bhagavad Gita and the Qur'an, which have shaped India's competing political identities, and study nationalist and revivalist movements leading up to India's independence. The course culminates in a role-playing game set in 1945 India, which uses innovative methodology called Reacting to the Past. Students argue in character adhering to religious and political views of historical figures to improve their skills in speaking, writing, critical thinking, problem solving, leadership, and teamwork. (Same as ASNS 1026)

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### REL 1101 c-ESD. Introduction to the Study of Religion. T.B.A. Every Semester. Spring 2018

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Basic concepts, methods, and issues in the study of religion, with special reference to examples comparing and contrasting Asian and Western religions. Lectures, films, discussions, and readings in a variety of texts such as scriptures, novels, and autobiographies, along with modern interpretations of religion in ancient and contemporary Asian and Western contexts..

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### REL 1115 c. Religion, Violence, and Secularization. Elizabeth Pritchard. Non-Standard Rotation. Fall 2017

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Certainly one of the most pressing challenges of the contemporary world is the issue of religious violence on a global scale. This course introduces students to the rationales and repercussions of the rise of the modern secular nation state as a solution to "religious violence." In doing so, the course complicates the association of violence and backwardness with "religion" and peace and progress with "secularism." Topics include the demarcations of state and church and public and private, the relationship between skepticism and toleration, the rise of so-called "fundamentalism," the shifting assessments of the injuriousness of religious belief, speech and act, and the assumptions surrounding what it is that constitutes "real religion."

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### REL 1142 c. Philosophy of Religion. Scott Schon. Every Other Fall. Spring 2018

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Does God exist? Can the existence of God be proven? Can it be disproven? Is it rational to believe in God? What does it mean to say that God exists (or does not exist)? What distinguishes religious beliefs from non-religious beliefs? What is the relation between religion and science? Approaches these and related questions through a variety of historical and contemporary sources, including philosophers, scientists, and theologians. (Same as PHIL 1442)

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**REL 2207 c-ESD. Modern Judaism. Robert Morrison. Every Other Spring. Fall 2017**

Investigates the origins, development and current state of modern Judaism. Covers the emergence of modern movements such as Reform, Conservative, Orthodox, and Hasidic Judaism and explores these movements' debates over Jewish law and leadership and the connection of these debates to important Jewish texts. Concludes by examining contemporary questions such as Zionism, gender, sexuality, and Jews' place in a multi-religious country.

**REL 2215 c-ESD. The Hebrew Bible in Its World. Kerry Sonia. Every Other Year. Fall 2017**

Close readings of chosen texts in the Hebrew Bible (i.e., the Old Testament), with emphasis on its Near Eastern religious, cultural, and historical context. Attention is given to the Hebrew Bible's literary forerunners (from c. 4000 B.C.E. onwards) to its successor, The Dead Sea Scrolls (c. 200 B.C.E. to 200 A.C.E.). Emphasis on creation and cosmologies, gods and humans, hierarchies, politics, and rituals.

**REL 2223 c-IP. Mahayana Buddhism. John Holt. Non-Standard Rotation. Fall 2017**

Studies the emergence of Mahayana Buddhist worldviews as reflected in primary sources of Indian, Chinese, and Japanese origins. Buddhist texts include the Buddhacarita (Life of Buddha), the Platform Sutra of the Sixth Patriarch, the Prajnaparamitra-hridaya Sutra (Heart Sutra of the Perfection of Wisdom), the Saddharmapundarika Sutra (the Lotus Sutra), the Sukhavati Vyuha (Discourse on the Pure Land), and the Vajraccedika Sutra (the Diamond-Cutter), among others. (Same as ASNS 2551)

**REL 2232 c-IP. Approaches to the Qur'an. T.B.A. Every Other Spring. Spring 2018**

Explores a variety of approaches to and interpretations of the Qur'an, the foundational text of Islam. Special attention will be paid to the Qur'an's doctrines, its role in Islamic law, its relationship to the Bible, and its historical context. While the Qur'an will be read entirely in English translation, explores the role of the Arabic Qur'an in the lives of Muslims worldwide.

**REL 2237 c. Judaism Under Islam. Robert Morrison. Non-Standard Rotation. Spring 2018**

Since the rise of Islam in the early seventh century C.E., Jews have lived in the Islamic world. The historical experience of these Jews has shaped their religious traditions in ways that have touched Jews worldwide. Places developments in Jewish liturgy, thought, and identity within the context of Islamic civilization. Answers the question of how Jews perceive themselves and Judaism with regard to Muslims and Islam. Analyzes the significance of the Jewish experience under Islam for current debates in Judaism and in Middle East politics.

## **REL 2242 c-ESD, IP. Death and Immortality in the Ancient World. Kerry Sonia. Non-Standard Rotation. Fall 2017**

How do different cultures respond to the oblivion caused by death—the loss of personhood, the deterioration of the body, and the fading memories of those who have died? What rituals and ideologies preserve the memory of the dead among the living? Is this commemoration a kind of immortality? Explores such questions and critically examines the nature of memory as it relates to ancient ideas about death and afterlife. Analyzes epic narrative, ritual texts, and material culture and compares traditions from Mesopotamia, Syria, Israel, Egypt, Greece, and Rome.

## **REL 2253 c-ESD. Gender, Body, and Religion. Elizabeth Pritchard. Non-Standard Rotation. Spring 2018**

A significant portion of religious texts and practices is devoted to the disciplining and gendering of bodies. Examines these disciplines including ascetic practices, dietary restrictions, sexual and purity regulations, and boundary maintenance between human and divine, public and private, and clergy and lay. Topics include desire and hunger, abortion, women-led religious movements, the power of submission, and the related intersections of race and class. Materials are drawn from Christianity, Judaism, Neopaganism, Voudou, and Buddhism. (Same as GSWS 2256)

## **REL 3390 c. Theories about Religion. John Holt. Every Fall. Fall 2017**

Seminar focusing on how religion has been explained and interpreted from a variety of intellectual and academic perspectives, from the sixteenth century to the present. In addition to a historical overview of religion's interpretation and explanation, also includes consideration of postmodern critiques and the problem of religion and violence in the contemporary world.

PREREQUISITE: REL 1101

## Romance Languages and Lits

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### FRS 1101 c. Elementary French I. Annie Laurens de Saussure. Every Fall. Fall 2017

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A study of the basic forms, structures, and vocabulary in the context of the French-speaking world. Emphasis on the four communicative skills: reading, writing, listening, and speaking. Three class hours per week and one weekly conversation session with teaching assistants, plus regular language laboratory assignments. Primarily open to first- and second-year students.

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### FRS 1102 c. Elementary French II. T.B.A. Every Spring. Spring 2018

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A study of the basic forms, structures and vocabulary in the context of the French-speaking world. Emphasis on the four communicative skills: reading, writing, listening and speaking. A study of the basic forms, structures, and vocabulary in the context of the French-speaking world. Three class hours per week and one weekly conversation session with assistant.

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PREREQUISITE: FREN 1101 or Placement in FRS 1102 or FRS 1101

### FRS 2203 c. Intermediate French I. The Department. Every Fall. Fall 2017

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Vocabulary development and review of basic grammar, which are integrated into more complex patterns of written and spoken French. Active use of French in class discussions and conversation sessions with French teaching fellows. Three class hours per week and one weekly conversation session.

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PREREQUISITE: FREN 1102 or Placement in FRS 2203 or FRS 1102

### FRS 2204 c. Intermediate French II. Charlotte Daniels. Every Spring. Spring 2018

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Continued development of oral and written skills; course focus shifts from grammar to reading. Short readings form the basis for the expansion of vocabulary and analytical skills. Active use of French in class discussions and conversation sessions with French teaching fellows. Three class hours per week and one weekly conversation session.

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PREREQUISITE: FREN 2203 or Placement in FRS 2204 or FRS 2203

### FRS 2305 c-VPA. Advanced French through Film. The Department. Every Fall. Fall 2017

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An introduction to film analysis. Conversation and composition based on a variety of contemporary films from French-speaking regions. Grammar review and frequent short papers. Emphasis on student participation including a variety of oral activities. Three hours per week plus regular viewing sessions for films and a weekly conversation session with French teaching fellows.

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PREREQUISITE: FREN 2204 or Placement in FRS 2305 or FRS 2204

## FRS 2407 c-ESD, IP. Francophone Cultures. T.B.A. Every Fall. Spring 2018

An introduction to the cultures of various French-speaking regions outside of France. Examines the history, politics, customs, cinema, and the arts of the Francophone world, principally Africa and the Caribbean. Increases cultural understanding prior to study abroad in French-speaking regions. (Same as AFRS 2407, LAS 2407)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## FRS 2408 c-ESD, IP. Contemporary France through the Media. Katherine Dauge-Roth. Every Spring. Spring 2018

An introduction to contemporary France through newspapers, magazines, television, music, and film. Emphasis is on enhancing communicative proficiency in French and increasing cultural understanding prior to study abroad in France.

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## FRS 2409 c-ESD, IP. From the Spoken Word to the Written Text. Charlotte Daniels. Every Semester. Spring 2018

Examines oral and written traditions of areas where French is spoken in Africa, the Caribbean, Europe, and North America from the Middle Ages to 1848. Through interdisciplinary units, students examine key moments in the history of the francophone world, drawing on folktales, epics, poetry, plays, short stories, essays, and novels. Explores questions of identity, race, colonization, and language in historical and ideological context. Taught in French. (Same as AFRS 2409, LAS 2209)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## FRS 2410 c-ESD, IP. Literature, Power, and Resistance. Meryem Belkaid. Every Semester. Spring 2018

Examines questions of power and resistance as addressed in the literary production of the French-speaking world from the nineteenth through the twenty-first centuries. Examines how language and literature serve as tools for both oppression and liberation during periods of turmoil: political and social revolutions, colonization and decolonization, the first and second world wars. Authors may include Hugo, Sand, Sartre, Fanon, Senghor, Yacine, Beauvoir, Condé, Césaire, Djébar, Camus, Modiano, Perec, and Piketty. Students gain familiarity with a range of genres and artistic movements and explore the myriad ways that literature and language reinforce boundaries and register dissent. Taught in French. (Same as AFRS 2412, LAS 2210)

PREREQUISITE: FREN 2305 or higher or Placement in FRS 2400 level or FRS 2305

## **FRS 3201 c. Voices of Women, Voices of the People. Hanetha Vete-Congolo. Non-Standard Rotation. Fall 2017**

Focuses on texts written by women from French-speaking West African, Central African, and Caribbean countries. Themes treated -- woman and/in colonization and slavery, memory, alienation, womanhood, individual and collective identity, gender relationships, women and tradition, women and modernism -- are approached from historical, anthropological, political, sociological, and gender perspectives. Readings by Tanella Boni (Côte d'Ivoire), Marie-Léontine Tsibinda (Congo-Brazzaville), Maryse Condé (Guadeloupe), Fabienne Kanor (Martinique), Marie-Célie Agnant (Haïti). (Same as AFRS 3201, GSWs 3323, LAS 3222)

PREREQUISITE: Two of: || either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher || and either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher

## **FRS 3206 c. Body Language: Writing the Body in Early Modern France. Katherine Dauge-Roth. Non-Standard Rotation. Fall 2017**

Analysis of texts and images from early modern literary, philosophical, medical, ecclesiastical, and artistic sources from the sixteenth through eighteenth centuries, as well as of modern film, Web, and textual media, allows students to explore the conflicting roles of early modern bodies through several themes: birth and death, medicine and hygiene, gender and sexuality, social class, race, monstrosity, Catholic and Protestant visions of the body, the royal body, the body politic. Thoughtful comparison and examination of the meanings of the body today encouraged throughout. Conducted in French.

PREREQUISITE: Two of: || either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher || and either FREN 2407 (same as AFRS 2407 and LAS 2407) or FREN 2408 - 2411 or FREN 3000 or higher or either FRS 2407 (same as AFRS 2407 and LAS 2407) or FRS 2408 - 2411 or FRS 3000 or higher

## **HISP 1101 c. Elementary Spanish I. Barbara Sawhill. Non-Standard Rotation. Fall 2017**

An introduction to the grammar of Spanish, aimed at comprehension, reading, writing, and simple conversation. Emphasis is on grammar structure, with frequent oral drills. Hispanic Studies 1101 is primarily open to first- and second-year students, with a limited number of spaces available for juniors and seniors who have had less than one year of high school Spanish.

## **HISP 1102 c. Elementary Spanish II. T.B.A. Every Spring. Spring 2018**

Three class hours per week and weekly conversation sessions with assistant, plus laboratory assignments. An introduction to the grammar of Spanish, aimed at comprehension, reading, writing, and simple conversation. More attention is paid to reading and writing.

PREREQUISITE: SPAN 1101 or Placement in HISP 1102 or HISP 1101



**HISP 1103 c. Accelerated Elementary Spanish. Julia Venegas. Every Spring. Fall 2017**

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Three class hours per week, plus one hour of weekly drill and conversation sessions with a teaching fellow. Covers in one semester what is covered in two semesters in the Spanish 1101-1102 sequence. Study of the basic forms, structures, and vocabulary. Emphasis on listening comprehension and spoken Spanish. By placement or permission of instructor, for students with an advanced knowledge of a Romance language or who would benefit from a review in the beginner's stages. Not open to students who have credit in Hispanic Studies 1101 or 1102 (formerly Spanish 1101 or 1102).

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PREREQUISITE: Placement in HISP 1103

**HISP 2203 c. Intermediate Spanish I. T.B.A. Every Fall. Spring 2018**

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Three class hours per week and one weekly conversation session with teaching assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

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PREREQUISITE: SPAN 1102 or SPAN 1103 or Placement in HISP 2203 or HISP 1102 or HISP 1103

**HISP 2204 c. Intermediate Spanish II. T.B.A. Every Semester. Spring 2018**

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Three class hours per week and one weekly conversation session with assistant. Grammar fundamentals are reviewed. Class conversation and written assignments are based on readings in modern literature.

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PREREQUISITE: SPAN 2203 or Placement in HISP 2204 or HISP 2203

**HISP 2220 c-IP. Health and Healing in Early Modern Spain and Spanish America. Margaret Boyle. Non-Standard Rotation. Fall 2017**

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Explores a range of literary and cultural texts related to the theory, practice, and experience of health and healing in the early modern Hispanic world. Topics include gender and medicine; health and spiritual practices; herbalists and apothecaries; botanists and natural historians; gardens and gardeners; diet and food; healer and patients. Taught in English. Students wishing to take the course for Spanish credit should register for Hispanic Studies 3220 and complete all written work in Spanish. (Same as LAS 2220)

**HISP 2305 c. Advanced Spanish. The Department. Every Semester. Spring 2018**

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The study of topics in the political and cultural history of the Spanish-speaking world in the twentieth century, together with an advanced grammar review. Covers a variety of texts and media and is designed to increase written and oral proficiency, as well as appreciation of the intellectual and artistic traditions of Spain and Latin America. Foundational course for the major. Three class hours per week and one weekly conversation session with assistant. (Same as LAS 2205)

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PREREQUISITE: SPAN 2204 or Placement in HISP 2305 or HISP 2204

## **HISP 2409 c-IP. Introduction to Hispanic Studies: Poetry and Theater. The Department. Every Semester. Spring 2018**

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of poetry and theater. Examines major literary works and movements in their historical and cultural context. Conducted in Spanish. (Same as LAS 2409)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

## **HISP 2410 c-IP. Introduction to Hispanic Studies: Essay and Narrative. Nadia Celis. Every Semester. Spring 2018**

A chronological introduction to the cultural production of the Spanish-speaking world from pre-Columbian times to the present, with particular emphasis on the analysis of essay and narrative. Examines major literary works and movements in their historical and cultural context. (Same as LAS 2410)

PREREQUISITE: HISP 2305 (same as LAS 2205) or SPAN 2305 (same as LAS 2205) or LAS 2205 or Placement in HISP 2409 or 2410

## **HISP 3220 c-IP. Health and Healing in Early Modern Spain and Spanish America. Margaret Boyle. Non-Standard Rotation. Fall 2017**

Explores a range of literary and cultural texts related to the theory, practice and experience of health and healing in the early modern Hispanic world. Topics include gender and medicine; health and spiritual practices; herbalists and apothecaries; botanists and natural historians; gardens and gardeners; diet and food; healer and patients. Taught in English; all written work will be completed in Spanish. (Same as LAS 3220)

PREREQUISITE: Two of: | | HISP 2409 (same as LAS 2409) or SPAN 2409 (same as LAS 2409) | | and HISP 2410 (same as LAS 2410) or SPAN 2410 (same as LAS 2410)

## **HISP 3226 c. A Body "of One's Own": Latina and Caribbean Women Writers. Nadia Celis. Non-Standard Rotation. Fall 2017**

What kind of stories do bodies tell or conceal? How are those stories affected by living in a gendered body/subject? How do embodied stories relate to history and social realities? These are some of the questions addressed in this study of contemporary writing by women from the Hispanic Caribbean and the United States Latina/Chicana communities. Films and popular culture dialogue with literary works and feminist theory to enhance the examination of the relation of bodies and sexuality to social power, and the role of this relation in the shaping of both personal and national identities. Authors include Julia Álvarez, Fanny Buitrago, Judith Ortiz Cofer, Magali García Ramis, and Mayra Santos-Febres, among others. Taught in Spanish with readings in Spanish and English.. (Same as GSWS 3326, LAS 3226)

PREREQUISITE: Two of: | | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **HISP 3235 c-IP. Mexican Fictions: Voices from the Border. Carolyn Wolfenzon Niego. Every Other Year. Fall 2017**

Explores the representation of Mexican history in literature by Mexico's most canonical writers of the twentieth and early twenty-first century. Key moments in the history of Mexico discussed include the Mexican Revolution and its legacy, the struggles for modernization, the 1968 massacre of Tlatelolco, the concept of the border from a Mexican perspective, immigration to the United States, and the War on Drugs. Literary texts in a variety of genres (short stories, novellas, novels, theater, essays, chronicles and film) are complemented by historical readings and critical essays. Authors include: Mariano Azuela, Sabina Berman, Rosario Castellanos, Luis Humberto Crosthwaite, Carlos Fuentes, Yuri Herrera, Jorge Ibarguengoitia, Octavio Paz, Valeria Luiselli, Elmer Mendoza, Guadalupe Nettel, Octavio Paz, Juan Rulfo, Daniel Sada, Paco Ignacio Taibo II, and Helena María Viramontes (Same as LAS 3235)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **HISP 3239 c. Borges and the Borgesian. Gustavo Faveron Patriau. Non-Standard Rotation. Spring 2018**

An examination of the Argentinian writer Jorge Luis Borges's work, focusing not only on his short stories, poems, essays, film scripts, interviews, and cinematic adaptations, but also on the writers who had a particular influence on his work. Also studies Latin American, European, and United States writers who were later influenced by the Argentinian master. An organizing concept is Borges's idea that a writer creates his own precursors. (Same as LAS 3239)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **HISP 3246 c. Dressing and Undressing in Early Modern Spain. Margaret Boyle. Non-Standard Rotation. Spring 2018**

Focuses on the literal and metaphorical practices of dressing and undressing as depicted in the literature of Early Modern Spain. Considers how these practices relate to the (de)construction of gender and empire throughout the period. What does dress have to do with identity and power? What might nakedness reveal about ideal and defective bodies? These questions are enriched through exploration of a series of images in collaboration with the Bowdoin College Museum of Art. Authors considered during the semester include Ana Caro, Miguel de Cervantes, Teresa de Jesús, Tirso de Molina, Fernando de Rojas, and María de Zayas. (Same as GSWS 3316)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **HISP 3247 c. Translating Cultures. Janice Jaffe. Non-Standard Rotation. Fall 2017**

Far beyond the linguistic exercise of converting words from one language to another, translation is an art that engages the practitioner in cultural, political, and aesthetic questions. How does translation influence national identity? What are the limits of translation? Can culture be translated? How does gender affect translation? Students explore these questions and develop strategies and techniques through translating texts from a variety of cultural contexts and literary and non-literary genres. Also explores ethics and techniques of interpreting between Spanish and English in different fields. Course taught in Spanish. (Same as LAS 3247)

PREREQUISITE: Two of: | either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher | and either SPAN 2409 (same as LAS 2409) or SPAN 3200 or higher or SPAN 2410 (same as LAS 2410) or either HISP 2409 (same as LAS 2409) or HISP 2410 (same as LAS 2410) or HISP 3200 or higher

## **ITAL 1101 c. Elementary Italian I. The Department. Every Fall. Fall 2017**

Three class hours per week, plus weekly drill sessions and language laboratory assignments. Study of the basic forms, structures, and vocabulary. Emphasis is on listening comprehension and spoken Italian.

## **ITAL 1102 c. Elementary Italian II. T.B.A. Every Spring. Spring 2018**

Continuation of Italian 1101. Three class hours per week, plus weekly drill sessions and language laboratory assignments. Study of the basic forms, structures, and vocabulary. More attention is paid to reading and writing.

PREREQUISITE: ITAL 1101 or Placement in ITAL 1102

## **ITAL 1103 c. Accelerated Elementary Italian. T.B.A. Every Spring. Spring 2018**

Three class hours per week, plus one hour of weekly drill and conversation sessions with a teaching fellow. Covers in one semester what is covered in two semesters in the 1101-1102 sequence. Study of the basic forms, structures, and vocabulary. Emphasis on listening comprehension and spoken Italian. For students with an advanced knowledge of a Romance language or by permission of instructor.

PREREQUISITE: Placement in FRS 2305 or Placement in HISP 2305 or Placement in ITAL 1103 or FREN 2305 or higher or SPAN 2305 (same as LAS 2205) or higher or FRS 2305 or higher or HISP 2305 (same as LAS 2205) or higher

## **ITAL 2203 c. Intermediate Italian I. The Department. Every Fall. Fall 2017**

Three class hours per week and one weekly conversation session with assistant. Aims to increase fluency in both spoken and written Italian. Grammar fundamentals are reviewed. Class conversation and written assignments are based on contemporary texts of literary and social interest.

PREREQUISITE: ITAL 1102 or ITAL 1103 or Placement in ITAL 2203

## ITAL 2204 c. Intermediate Italian II. T.B.A. Every Spring. Spring 2018

Three class hours per week and one weekly conversation session with assistant. Aims to increase fluency in both spoken and written Italian. Grammar fundamentals are reviewed. Class conversation and written assignments are based on contemporary texts of literary and social interest.

PREREQUISITE: ITAL 2203 or Placement in ITAL 2204

## ITAL 2305 c. Advanced Italian I. Arielle Saiber. Every Fall. Fall 2017

Strengthens fluency in reading, writing, and speaking through an introduction to contemporary Italian society and culture. An advanced grammar review is paired with a variety of journalistic and literary texts, visual media, and a novel. Conducted in Italian.

PREREQUISITE: ITAL 2204 or Placement in ITAL 2305

## ITAL 2408 c-IP. Introduction to Contemporary Italy: Dalla Marcia alla Vespa. T.B.A. Every Spring. Spring 2018

In the recent past, Italy has experienced violent political, economic, and cultural changes. In short succession, it experienced fascist dictatorship, the Second World War, the Holocaust, and Civil War, a passage from monarchy to republic, a transformation from a peasant existence to an industrialized society, giving rise to a revolution in cinema, fashion, and transportation. How did all this happen? Who were the people behind these events? What effect did they have on everyday life? Answers these questions, exploring the history and the culture of Italy from fascism to contemporary Italy, passing through the economic boom, the Years of Lead, and the mafia. Students have the opportunity to relive the events of the twentieth century, assuming the identity of real-life men and women. Along with historical and cultural information, students read newspaper articles, letters, excerpts from novels and short stories from authors such as Calvino, Levi, Ginzburg, and others, and see films by directors like Scola, Taviani, De Sica, and Giordana.

PREREQUISITE: ITAL 2305 or Placement in ITAL 2400 level

## ITAL 2500 c-IP. World Science Fiction. Arielle Saiber. Non-Standard Rotation. Spring 2018

Explores the local, global, and universal natures of the speculative genre of science fiction (SF) from the early twentieth century through the present. Highlights works from the Golden Age (late 1930s-50s), the New Wave of the 1960s and 70s, cyberpunk in the 1980s, and today's various sub-genres and cross-over incarnations. Approaches the genre as a mode of thought-experimentation and world-building that problematizes actual and possible political, cultural, natural, human, and techno-scientific realities. Among the themes included are the human-machine interface, environmental apocalypse, the alien, and time travel. Readings include short stories from nearly every continent (a number of which are accompanied by a film or other media) and literary criticism. Integral to the course is an exhibition of Latin American SF at the Bowdoin College Museum of Art and a number of conversations with writers, artists, filmmakers, and scholars of SF from around the world. Counts for the major in English, but not for the Italian minor or Romance languages and literatures major. (Same as ENGL 2901)

### **ITAL 2553 c. Italy's Cinema of Social Engagement. Allison Cooper. Non-Standard Rotation. Spring 2018**

An introduction to Italian cinema with an emphasis on Neorealism and its relationship to other genres, including Comedy Italian Style, the Spaghetti Western, the horror film, the "mondo" (shock documentary), and mafia movies, among others. Readings and discussions situate films within their social and historical contexts, and explore contemporary critical debates about the place of radical politics in Italian cinema (a hallmark of Neorealism), the division between art films and popular cinema, and the relevance of the concept of an Italian national cinema in an increasingly globalized world. No prerequisite required. Taught in English (films screened in Italian with English subtitles). Note: Fulfills the non-US cinema requirement for cinema studies minors. (Same as CINE 2553)

### **ITAL 3008 c. Of Gods, Dons, and Leopards: Literary Representations of Sicily between Reality and Metaphor. T.B.A. Non-Standard Rotation. Spring 2018**

In their attempt to write Sicily, nineteenth- and twentieth-century Sicilian authors have had to come to terms with a land rife with contradictions that have often been considered a reality unto themselves. Since ancient times, Sicily has been a crossroads of cultures and civilizations whose influence has created a Babel of languages, customs, and ideas that separates it from, while uniting it to, the mainland. Examines the construction of the idea of Sicily and *sicilianità* in the writing of twentieth-century natives like Luigi Pirandello, Giuseppe Tomasi di Lampedusa, Vitaliano Brancati, Leonardo Sciascia, Vincenzo Consolo, and Andrea Camilleri. Emphasis placed on a critical analysis of attempts to define the essence of the Sicilian character within the social and historical context of post-Unification Italy.

PREREQUISITE: ITAL 2408

### **ITAL 3009 c-IP. Introduction to the Study and Criticism of Medieval and Early Modern Italian Literature. Arielle Saiber. Non-Standard Rotation. Fall 2017**

An introduction to the literary tradition of Italy from the Middle Ages through the early Baroque period. Focus on major authors and literary movements in their historical and cultural contexts. Conducted in Italian.

PREREQUISITE: ITAL 2408

### **ITAL 3077 c-IP, VPA. Divas, Stardom, and Celebrity in Modern Italy. Allison Cooper. Non-Standard Rotation. Spring 2018**

Before there was Beyoncé there was Borelli; before Clooney there was Mastroianni. Deriving from Italian opera, silent film, and Catholic culture, the diva and her male counterpart, the divo, are performers who know how to stamp any character they play with their own indelible images. Examines how those images are constructed, transmitted, and received from the late nineteenth century to the present day, with special attention to the evolution of Italian screen culture from silent film through to contemporary digital media. Explores how the diva/divo helps to define Italian cinema and television in relation to modern ideologies of celebrity culture and globalization. Conducted in Italian. (Same as CINE 3077)

PREREQUISITE: ITAL 2408

## Russian

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### **RUS 1101 c. Elementary Russian I. Alyssa Gillespie. Every Fall. Fall 2017**

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Introduction to the Cyrillic alphabet and pronunciation system and to the case and verbal systems of Russian. Emphasis on the acquisition of language skills through imitation and repetition of basic language patterns and through interactive dialogues. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

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### **RUS 1102 c. Elementary Russian II. T.B.A. Every Spring. Spring 2018**

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Continuation of Russian 1101. Introduction to the case and verbal systems of Russian. Emphasis on the acquisition of language skills through imitation and repetition of basic language patterns and through interactive dialogues. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

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PREREQUISITE: RUS 1101

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### **RUS 2117 c. Dostoevsky or Tolstoy?. Nicholas Kupensky. Non-Standard Rotation. Spring 2018**

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Compares two giants of Russian literature, Dostoevsky and Tolstoy, and explores their significance to Russian cultural history and European thought. Part I focuses on the aesthetic contributions and characteristic styles of both to nineteenth-century realism through examination of the novelists' early work. Compares Dostoevsky's fantastic realism with Tolstoy's epic realism. Part II considers the role of religion in their mature work: in Dostoevsky's "The Brothers Karamazov" and "The Diary of a Writer"; Tolstoy's "Anna Karenina" and "Resurrection." Topics studied include gender dynamics in nineteenth-century literature, the convergence of autobiography and novel, and the novelist's social role. (Same as GSWS 2217)

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### **RUS 2203 c. Intermediate Russian I. Nicholas Kupensky. Every Fall. Fall 2017**

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Continuation of Russian 1101 and 1102. Emphasis on developing proficiencies in listening, speaking, reading, and writing and on vocabulary development. Builds upon the basic grammatical competencies acquired in first-year Russian and completes a thorough introduction to the case and verbal systems of the language. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

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PREREQUISITE: RUS 1102



## RUS 2204 c. Intermediate Russian II. T.B.A. Every Spring. Spring 2018

Continuation of Russian 2203. Emphasis on developing proficiencies in listening, speaking, reading, and writing and on vocabulary development. Builds upon the basic grammatical competencies acquired in first-year Russian and completes a thorough introduction to the case and verbal systems of the language. The course includes multimedia (video and audio) materials. Conversation hour with native speaker.

PREREQUISITE: RUS 2203

## RUS 2245 c-ESD, IP. Rebels, Workers, Mothers, Dreamers: Women in Russian Art and Literature since the Age of Revolution. Alyssa Gillespie. Non-Standard Rotation. Fall 2017

Although the Russian cultural tradition has long been male-dominated, this paradigm began to shift with the advent of brilliant women writers and artists prior to the Russian Revolution. Since the collapse of the USSR, women have again emerged as leaders in the tumultuous post-Soviet cultural scene, even overshadowing their male counterparts. Explores the work of female Russian writers, artists, and filmmakers against a backdrop of revolutionary change, from the turn of the twentieth century to the present. Themes include representations of masculinity and femininity in extremis; artistic responses to social, political, and moral questions; and women's artistry as cultural subversion. (Same as GSWS 2249)

## RUS 3245 c-ESD, IP. Rebels, Workers, Mothers, Dreamers: Women in Russian Art and Literature Since the Age of Revolution. Alyssa Gillespie. Non-Standard Rotation. Fall 2017

Although the Russian cultural tradition has long been male-dominated, this paradigm began to shift with the advent of brilliant women writers and artists prior to the Russian Revolution. Since the collapse of the USSR, women have again emerged as leaders in the tumultuous post-Soviet cultural scene, even overshadowing their male counterparts. This course explores the work of female Russian writers, artists, and filmmakers against a backdrop of revolutionary change, from the turn of the 20th century to the present. Themes include representations of masculinity and femininity in extremis; artistic responses to social, political and moral questions; and women's artistry as cultural subversion.

PREREQUISITE: RUS 2204

## RUS 3405 c. Advanced Russian I. Alyssa Gillespie. Nicholas Kupensky. Non-Standard Rotation. Fall 2017

Uses a four-skill approach (reading, writing, listening, speaking), emphasizing these skills' equal importance for free communication in the target language. Course materials focus on topics in nineteenth-century Russian history, advanced grammar concepts, and vocabulary development. While the content of the readings is historical, their language is modern and authentic. Course requirements include oral presentations, written compositions, and oral and written exams. Delivered from Yale University using the telepresence room.

PREREQUISITE: RUS 2204



## Sociology and Anthropology

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### ANTH 1029 b. People Like Us: Class, Identity, and Inequality. Sara Dickey. Non-Standard Rotation. Fall 2017

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Our socioeconomic class shapes who we are. At the same time, class is a powerful form of inequality. We use three ethnographic case studies of class (in China, India, and in the U.S.), along with fiction, poetry, and film, to explore the following questions: How is class "performed" and interpreted in different cultures? How do class identities feed back into systems of inequality? How does class intersect with other forms of identity and inequality, such as gender, race, and caste? Key theorists are also brought into play. (Same as ASNS 1048)

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### ANTH 1101 b. Introduction to Cultural Anthropology. T.B.A. Every Semester. Spring 2018

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Cultural anthropology explores the diversities and commonalities of cultures and societies in an increasingly interconnected world. Introduces students to the significant issues, concepts, theories, and methods in cultural anthropology. Topics may include cultural relativism and ethnocentrism, fieldwork and ethics, symbolism, language, religion and ritual, political and economic systems, family and kinship, gender, class, ethnicity and race, nationalism and transnationalism, and ethnographic representation and validity.

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### ANTH 1102 b. Introduction to Archaeology. T.B.A. Every Spring. Spring 2018

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An introduction to the practice of archaeology as the study of the human past. Introduces students to the methods and theories through which archaeologists use material traces to analyze the behaviors of people, from our earliest tool-making ancestors to the twentieth century. Topics covered include the history of archaeology as a professional discipline, the role of theory in archaeological interpretation, and the archaeological examination of ancient economic, social, and ideological systems. Three well-known archaeological field projects are used as source material.

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### ANTH 2010 b. Ethnographic Research. T.B.A. Every Spring. Spring 2018

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Anthropological research methods and perspectives are examined through classic and recent ethnography, statistics and computer literacy, and the student's own fieldwork experience. Topics include ethics, analytical and methodological techniques, the interpretation of data, and the use and misuse of anthropology.

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PREREQUISITE: ANTH 1101

## **ANTH 2030 b. History of Anthropological Theory. Krista Van Vleet. Every Fall. Fall 2017**

An examination of the development of various theoretical approaches to the study of culture and society. Anthropology in the United States, Britain, and France is covered from the nineteenth century to the present. Among those considered are Morgan, Tylor, Durkheim, Boas, Malinowski, Mead, Geertz, and Lévi-Strauss.

PREREQUISITE: ANTH 1101

## **ANTH 2105 c-IP. Who Owns the Past? The Roles of Museums in Preserving and Presenting Culture. Susan Kaplan. Non-Standard Rotation. Fall 2017**

Examines the storied place of museums in the acquisition, preservation, and display of cultural heritage. The past practices of museums are studied with an eye to how they inform present policies. Aims to examine museums' responses when confronting national and ethnic claims to items in museums' permanent collections; the ethical choices involved in deciding what should be exhibited; the impact of politics, conflicts, and war on museum practices; and the alliances between museums, archaeologists, art historians, and anthropologists. Students benefit from conversations with a number of Bowdoin faculty and staff, as well as a series of guest speakers from other organizations. Selected readings and class discussion are augmented by visits to the College's two museums and other local museums. (Same as ARCH 2207)

PREREQUISITE: ANTH 2000 - 2969 or ARCH 2000 - 2969 or ARTH 2000 - 2969 or SOC 2000 - 2969

## **ANTH 2116 b-ESD, IP. Ordinary Ethics: Value and Action in Everyday Life. T.B.A. Discontinued Course. Spring 2018**

Focuses on anthropological approaches that treat ethics as a mode of action and value embedded within culture. Treats ethical and moral values as historically, socially, and culturally constituted ways of knowing, thinking, and acting, rather than as universal ideals that we contemplate. Considers how ideas of the right and the good emerge out of everyday social interaction. Explores ethnographic and historical cases from around the world to provide a range of perspectives on ethics, morality, meaning, and action. Also explores contexts in which alternative or competing ethical registers come into contact or conflict. Topics may include the following: virtue, character, and care; gifts and reciprocity; charity, volunteerism, and affective labor; agency and responsibility; medicine and bioethics; and rights, dignity, and respect.

PREREQUISITE: ANTH 1101 or SOC 1101

## **ANTH 2170 b. Changing Cultures and Dynamic Environments. Susan Kaplan. Non-Standard Rotation. Spring 2018**

Over the last 20,000 years the Earth's environment has changed in both subtle and dramatic ways. Some changes are attributable to natural processes and variation, some have been triggered by human activities. Referring to anthropological and archaeological studies, and research on past and contemporary local, regional, and global environments, examines the complex and diverse relationship between cultures and the Earth's dynamic environment. A previous science course is recommended. (Same as ENVS 2311)

PREREQUISITE: ANTH 1101 or ANTH 1150

## **ANTH 2217 b-IP. The Mystery of the Nation-State: Political Anthropology of the Modern World. Simon May. Non-Standard Rotation. Fall 2017**

The nation-state is often seen as the epitome of modern rationality. Employs a cross-cultural analysis, however, to examine the seemingly “irrational” practices and discourses that also produce the nation-state: rituals, spectacles, sacred sites, sacrifices, etc. Combines political and anthropological theory to examine the often mysterious ways in which “the state” and “the nation” are produced and connected. Relates these theoretical approaches to ethnographic accounts of nation-states in Europe, Latin America, Southeast Asia, and Africa, to investigate how the nation-state can be simultaneously abstract and concrete, can be spectral but also have a material presence in people’s daily lives.

PREREQUISITE: ANTH 1101 or SOC 1101

## **ANTH 2222 c-ESD. The Rise of Civilization. Scott MacEachern. Non-Standard Rotation. Fall 2017**

Archaeology began with the study of the great states of the ancient world, with Egypt, Mesopotamia, China, the Maya, and the Aztecs. Examines the origins of civilizations in the Old and New Worlds using archaeological, historical, and ethnographic data. Reviews the major debates on state formation processes, the question of whether integrated theories of state formation are possible, and the processes leading to the collapse of state societies.

PREREQUISITE: ANTH 1101 or ANTH 1150

## **ANTH 2345 b-IP. Carnival and Control: Race, Gender, and Sexuality in Brazil. Joseph Sosa. Every Other Year. Fall 2017**

Every year, Brazilians pour onto the street to celebrate carnival, with its festive traditions of gender ambiguity, sexual libertinism, and inversion of social hierarchies. Questions how this image of diversity and freedom is squared with Brazil's practices of social control: high rates of economic inequality and police violence, as well as limited reproductive rights. Using carnival and control as frameworks, examines how contemporary Brazilian society articulates gender roles and sexual identities, as well as racial and class hierarchies. While course content focuses on Brazil, topics addressed are relevant to students seeking to understand how institutions of intimacy, propriety, and power are worked out through interpersonal relations. (Same as GSWS 2345, LAS 2345)

## **ANTH 2375 b-ESD, IP. Law, Culture, and Society. Simon May. Non-Standard Rotation. Spring 2018**

Examines law from an anthropological, cross-cultural perspective. Analyzes law as a set of institutions and practices that are shaped by the cultures in which they are situated. Readings include classic ethnographies of non-Western legal traditions, as well as contemporary works on legal and social theory. Class discussions explore the ways in which legal systems reveal the cultural assumptions and values upon which they are founded. Consideration of comparative perspectives across both time and space, and to the application of legal anthropology to issues of social justice.

PREREQUISITE: ANTH 1101 or SOC 1101

## **ANTH 2500 b-IP. Landscapes of Boko Haram: Border Violence and Wealth Creation in Africa. Scott MacEachern. Non-Standard Rotation. Spring 2018**

Examines the ways in which populations in the southern Lake Chad Basin in Central Africa think about and work within frontier landscapes, which are seen as spaces of danger and violence but also arenas for wealth creation and cultural innovation. Investigates the modern violence associated with the Islamist terrorist organization Boko Haram, and compares those actions to historical activities on these borderlands—slave-raiding, banditry, smuggling, etc.—through the last millennium. Explores the ambiguous role of state elites in these activities and considers the implications for “rule of law” in border regions, with some comparison to cases beyond Africa. (Same as AFRS 2500)

PREREQUISITE: ANTH 1101

## **ANTH 2533 b-ESD, IP. Peoples and Cultures of Africa. Scott MacEachern. Non-Standard Rotation. Fall 2017**

Introduction to the traditional patterns of livelihood and social institutions of African peoples. Following a brief overview of African geography, habitat, and cultural history, lectures and readings cover a representative range of types of economy, polity, and social organization, from the smallest hunting and gathering societies to the most complex states and empires. Emphasis upon understanding the nature of traditional social forms. Changes in African societies in the colonial and post-colonial periods examined, but are not the principal focus. (Same as AFRS 2233)

PREREQUISITE: AFRS 1101 or ANTH 1000 or higher

## **ANTH 2735 b-IP. Contemporary Haiti. Greg Beckett. Non-Standard Rotation. Fall 2017**

Examines contemporary Haitian culture and society in the context of a prolonged series of crises and international interventions. Focuses on the democratic transition of the late twentieth century and the recent humanitarian intervention in the wake of a series of natural disasters. Considers the historical roots of the Haitian crisis with a particular focus on Haiti's marginalization within the world system. Explores the relationship between Haiti and the international community, especially the role of nongovernmental organizations, humanitarian organizations, and international institutions in the everyday lives of Haitians. (Same as AFRS 2735, LAS 2735)

PREREQUISITE: ANTH 1101 or AFRS 1101 or SOC 1101

## **ANTH 2737 b. Family, Gender, and Sexuality in Latin America. Krista Van Vleet. Non-Standard Rotation. Fall 2017**

Focuses on family, gender, and sexuality as windows onto political, economic, social, and cultural issues in Latin America. Topics include indigenous and natural gender ideologies, marriage, race, and class; machismo and masculinity; state and domestic violence; religion and reproductive control; compulsory heterosexuality; AIDS; and cross-cultural conceptions of homosexuality. Takes a comparative perspective and draws on a wide array of sources including ethnography, film, fiction, and historical narrative. (Same as GSWS 2237, LAS 2737)

PREREQUISITE: ANTH 1101 or SOC 1101

## **ANTH 3010 b. Contemporary Issues in Anthropology. T.B.A. Every Spring. Spring 2018**

Close readings of recent ethnographies and other materials are used to examine current theoretical and methodological developments and concerns in anthropology.

PREREQUISITE: Four of: || either ANTH 1150 or ANTH 1102 || and either ANTH 2010 or ANTH 2020 || and ANTH 1101 || and ANTH 2030

## **ANTH 3410 b. Dark Times: Violence, Politics, Aesthetics. Greg Beckett. Non-Standard Rotation. Fall 2017**

Explores philosophical and anthropological approaches to violence. Examines the political and aesthetic dimensions of violence, including various modes of representing violence (e.g., film and photography, narrative, forensics, witnessing). Analyzes the role of the other and the scapegoat in legitimizing targets of violence. Topics may include the following: ritual sacrifice; crowds and mass violence; state terror and the politics of fear; paramilitaries and terrorists; photography, forensics, and witnessing; and trauma, wounds, and disability.

PREREQUISITE: Two of: || ANTH 1101 or SOC 1101 || and ANTH 2000 - 2969 or SOC 2000 - 2969

## **SOC 1010 b. Racism. H. Partridge. Every Fall. Fall 2017**

Examines issues of racism in the United States, with attention to the social psychology of racism, its history, its relationship to social structure, and its ethical and moral implications. (Same as AFRS 1010)

## **SOC 1101 b. Introduction to Sociology. T.B.A. Every Semester. Spring 2018**

The major perspectives of sociology. Application of the scientific method to sociological theory and to current social issues. Theories ranging from social determinism to free will are considered, including the work of Durkheim, Marx, Merton, Weber, and others. Attention is given to such concepts as role, status, society, culture, institution, personality, social organization, the dynamics of change, the social roots of behavior and attitudes, social control, deviance, socialization, and the dialectical relationship between individual and society.

## **SOC 2010 b. Introduction to Social Research. T.B.A. Every Spring. Spring 2018**

Provides firsthand experience with the specific procedures through which social science knowledge is developed. Emphasizes the interaction between theory and research and examines the ethics of social research and the uses and abuses of research in policy making. Reading and methodological analysis of a variety of case studies from the sociological literature. Field and laboratory exercises that include observation, interviewing, use of available data (e.g., historical documents, statistical archives, computerized data banks, cultural artifacts), sampling, coding, use of computer, elementary data analysis, and interpretation. Lectures, laboratory sessions, and small-group conferences.

PREREQUISITE: SOC 1101

## **SOC 2020 b-MCSR. Quantitative Analysis in Sociology. Ingrid Nelson. Every Other Year. Fall 2017**

Introduces the uses of quantitative methods in the study of our social world, with emphasis on descriptive and inferential statistics. Applies quantitative methods to answer sociological questions, focusing on secondary analysis of national survey data. Employs statistical computing software as a research tool.

PREREQUISITE: Two of: || SOC 1101 || and SOC 2010

## **SOC 2030 b. Classics of Sociological Theory. Marcos Lopez. Every Fall. Fall 2017**

An analysis of selected works by the founders of modern sociology. Particular emphasis is given to understanding differing approaches to sociological analysis through detailed textual interpretation. Works by Durkheim, Marx, Weber, and selected others are read.

PREREQUISITE: SOC 1101

## **SOC 2202 b-ESD. Cities and Society. Theodore Greene. Non-Standard Rotation. Fall 2017**

Investigates the political, economic, and sociocultural development of cities and metropolitan areas with a focus on American cities and a spotlight on neighborhoods and local communities. Traces major theories of urbanization and considers how cities also represent contested sites where diverse citizens use urban space to challenge, enact, and resist social change on the local, state, and national levels. Topics include economic and racial/ethnic stratification; the rise and fall of suburban and rural areas; the production and maintenance of real and imagined communities; the production and consumption of culture; crime; immigration; sexuality and gender; and urban citizenship in the global city.

PREREQUISITE: SOC 1101 or ANTH 1101

## **SOC 2206 b-ESD. Sociology of Education. T.B.A. Non-Standard Rotation. Spring 2018**

Examines the ways that formal schooling influences individuals and the ways that social structures and processes affect educational institutions. Explores the manifest and latent functions of education in modern society; the role education plays in stratification and social reproduction; the relationship between education and cultural capital; the dynamics of race, class, and gender in education; and other topics. (Same as EDUC 2206)

PREREQUISITE: Two of: || SOC 1101 or ANTH 1101 || and SOC 2000 - 2969

## **SOC 2219 b-ESD. Deconstructing Masculinities. Theodore Greene. Every Other Year. Fall 2017**

An introduction to the sociological study of men and masculinities. Investigates debates about the historical, structural, cultural, and personal meanings constructed around masculinity. Explores how masculinity varies historically and across the life span; how it intersects with race, class, gender, sexuality, age, and ability; and how these constructions map onto male and female bodies. Examines how masculinities construct and reproduce power and inequality among men and between men and women. Topics also include, but are not limited to, the production and maintenance of masculinity, the male body, masculine cultures of sports, technology, violence and incarceration, female and queer masculinities. (Same as GSWS 2219)

PREREQUISITE: ANTH 1101 or SOC 1101 or GSWS 1101 or GWS 1101

## **SOC 2272 b. Media, Society, and Culture in Global Contexts. Shruti Devgan. Non-Standard Rotation. Fall 2017**

Draws on case studies from various contexts to examine ways in which media construct as well as reflect society and culture. Focuses on digital and social media while considering traditional media genres including film, TV, and music. Explores mediated communication and representation in relation to several sociological concerns including self, social interaction, and community; gender, sexuality, race, nation, social class, and religion; generations, family, and intimate relations; culture industry and commercialization; emotions; collective memory and trauma; and social movements and social change.

PREREQUISITE: SOC 1101 or ANTH 1101

## **SOC 2320 b-ESD. Latinas/os in the United States. Marcos Lopez. Non-Standard Rotation. Fall 2017**

Latinas/os are the largest minority group in the United States. Analyzes the Latina/o experience in the United States with special focus on migration, incorporation, and strategies for economic and social empowerment. Explores diversity within the U.S. Latina/o community by drawing on comparative lessons from Cuban-American, Puerto Rican, Dominican, Chicano/Mexican, and Central American patterns of economic participation, political mobilization, and cultural integration. (Same as AFRS 2720, LAS 2720)

PREREQUISITE: SOC 1101 or ANTH 1101

## **SOC 2370 b-IP. Immigration and the Politics of Exclusion. T.B.A. Non-Standard Rotation. Spring 2018**

Looks at comparative lessons in global immigration to understand the political, economic, and social causes of migration--the politics of immigrant inclusion/exclusion--and the making of diaspora communities. Specific topics will include: the politics of citizenship and the condition of illegality; the global migrant workforce; and how class, gender, race, and sexuality influence the migrant experience. (Same as LAS 2746)

PREREQUISITE: SOC 1101 or ANTH 1101



## **SOC 2380 b-IP. Gender in the Middle East. Oyman Basaran. Non-Standard Rotation. Spring 2018**

Explores the contemporary debates on the construction and organization of gender and sexuality in the Middle East. Provides a critical lens on the colonial and orientalist legacies that mediate the dominant representations and discourses on the region. Questions the normative assumptions behind “modernity,” “religion,” and “tradition” by covering a variety of issues including veiling, honor killings, female circumcision, and military masculinities. Examines the emergence of new femininities, masculinities, sexual identifications, and feminist and queer struggles in the Middle East. (Same as GSWS 2380)

PREREQUISITE: SOC 1101 or ANTH 1101

## **SOC 2460 b. Sociology of Medicine. Oyman Basaran. Non-Standard Rotation. Fall 2017**

Examines the main sociological perspectives (functionalism, the political economy approach, and social constructionism) on medicine, health, and illness. Covers such topics as the social production and distribution of illness; medicalization and social control; political economy of health care; the role of medicine in regulating our racial, sexualized, and gendered bodies; and power relationships between health care actors (doctors, nurses, insurance companies, hospitals, and patients).

PREREQUISITE: SOC 1101 or ANTH 1101

## **SOC 3010 b. Advanced Seminar: Current Controversies in Sociology. T.B.A. Every Spring. Spring 2018**

Draws together different theoretical and substantive issues in sociology in the United States, primarily since 1950. Discusses current controversies in the discipline, e.g., quantitative versus qualitative methodologies, micro versus macro perspectives, and pure versus applied work.

PREREQUISITE: SOC 2030

## **SOC 3320 b. Diversity in Higher Education. Ingrid Nelson. Non-Standard Rotation. Fall 2017**

Explores higher education in the contemporary United States through a sociological lens, highlighting the ways that colleges and universities both promote social mobility and perpetuate inequality. Examines the functions of higher education for students and society; issues of inequality in college access, financing, campus experiences, and outcomes later in life; the challenges and benefits of diversity and inclusion; and other topics, with special attention across all topics to the case of African Americans.

(Same as AFRS 3320, EDUC 3320)

PREREQUISITE: SOC 2010 or ANTH 2010



## Theater and Dance

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### DANC 1101 c-VPA. Making Dances. T.B.A. Every Year. Spring 2018

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Explores movement invention, organization, and meaning. Problem-solving exercises, improvisations, and studies focus mainly on solo, duet, and trio forms. A video component introduces students -- regardless of previous experience in dance -- to a wide range of compositional methods and purposes. Includes reading, writing, discussion, attendance at live performances, and -- when possible -- work with visiting professional artists.

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### DANC 1104 c-VPA. Dance Improvisation: Practices, Forms, and Structures. Aretha Aoki. Every Year. Spring 2018

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An introduction to the practice and art form of dance improvisation. Warm-ups and structures enhance student creative expression, range of movement, and body awareness. Various forms are introduced such as Contact Improvisation—a partnering dance form—Authentic Movement, and the improvisational methods and strategies of specific contemporary dance artists. Includes reading, writing, discussion, and, when possible, attendance at live improvisation performances and work with visiting professional artists. No previous dance experience is required.

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### DANC 1211 c-VPA. Modern I: Technique. T.B.A. Every Semester. Spring 2018

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Classes in modern dance technique include basic exercises to develop dance skills such as balance and musicality. More challenging movement combinations and longer dance sequences build on these exercises. While focusing on the craft of dancing, students develop an appreciation of their own styles and an understanding of the role of craft in the creative process. During the semester, a historical overview of twentieth-century American dance on video is presented. Attendance at all classes is required. May be repeated for credit. Grading is Credit/D/Fail. One-half credit.

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### DANC 1212 c-VPA. Modern I: Repertory and Performance. T.B.A. Every Semester. Spring 2018

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Repertory students are required to take Dance 1211 concurrently. Repertory classes provide the chance to learn faculty-choreographed works or reconstructions of historical dances. Class meetings are conducted as rehearsals for performances at the end of the semester: the December Studio Show, the annual Spring Performance in Pickard Theater, or Museum Pieces at the Bowdoin College Museum of Art in May. Additional rehearsals are scheduled before performances. Attendance at all classes and rehearsals is required. May be repeated for credit. Grading is Credit/D/Fail. One-half credit.

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## DANC 1302 c-VPA. Principles of Design. Judy Gailen. Every Fall. Fall 2017

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An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as THTR 1302)

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## DANC 1500 c-VPA. The Art of Performance. Sarah Bay-Cheng. Every Fall. Fall 2017

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What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as "twice-behaved behavior"—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them "as performance." Finally, in order to explore performance as a distinct epistemology or "way of knowing," students participate in movement workshops in addition to making a culminating performance. (Same as THTR 1500)

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## DANC 1501 c-VPA. Dancing Histories. Vanessa Anspaugh. Every Other Fall. Fall 2017

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Studio work accompanies video viewings and readings on twentieth-century modern dance and ballet. Focuses on the cultural politics of dance performance -- vocabularies and notions of representation, intention, and authorship -- and changing ideas of the performance space. Viewing and reading moves chronologically, while studio work addresses global themes such as dance and identity, expressionism, self-reference, and the natural. No previous dance experience is required.

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## DANC 1505 c-VPA. From Vaudeville to Hamilton: Introduction to Musical Theater. Sarah Bay-Cheng. Every Other Year. Fall 2017

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Among the many forms of live performance, musical theater remains one of the most popular and successful genres from the nineteenth century to today. Echoes of musical theater appear in films, popular television, and circulate extensively through social media (e.g., #ham4ham). Surveys the cultural history of musical theater from mid-nineteenth-century entertainment in vaudeville and music halls, to contemporary productions on Broadway and in London's West End. Focuses predominantly on American and European productions, while also observing how these performances change as productions travel around the world. Students read scripts, listen to cast recordings, and where possible, watch videos and films of performances. Also considers shows that move from stage to screen (e.g., *Rent*) and from movies to theater (e.g., "Groundhog Day, The Musical").

(Same as THTR 1505)

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## **DANC 2211 c-VPA. Modern Dance II: Technique. Aretha Aoki. Every Semester. Fall 2017**

Intermediate-level dance technique class. Students are expected to have prior training and/or have received full credit in Modern I. Classes progress through warm-up, center work and phrases across-the-floor. Concepts will be further illuminated through choreographic combinations. Emphasis is placed on musicality, and imagery and breath to stimulate and open energetic pathways in relation to alignment, mobility, and expression. Students will learn how to work individually and move together as a group. Additional work in improvisation and somatics/anatomy may be included.

PREREQUISITE: DANC 1211

## **DANC 2212 c-VPA. Intermediate Repertory and Performance. Gwyneth Jones. Every Semester. Spring 2018**

Builds on the introductory performances in DANC 1212: Modern I: Repertory and Performance. This course deepens students' work in creative process, rehearsal and performance through the creation of original choreography for the Department Dance Concert. The course may also feature guest artists. Students may be involved in generating movement material as well as engaging in improvisational structures for performance. It is recommended that students enroll in DANC 2211 (Modern Dance II: Technique) simultaneously, but this is not required.

PREREQUISITE: DANC 1212

## **DANC 2302 c-VPA. Advanced Design: Media. T.B.A. Every Spring. Spring 2018**

As technology has evolved so has the world of theater and dance. Advanced Design: Media offers students an in-depth look at the technology, theory, and aesthetic involved in creating highly developed projections and graphic sequences for stunning multimedia theater and dance productions. Students will learn the cutting edge 3D computer animation software Autodesk Maya and Adobe Creative Suite to design digital sets for contemporary performance. Assignments will include creating digital landscapes for specific scenes and developing short loop animations for digital prop placement. By the end of the semester students will have re-imagined and developed their original design of a play through computer generated sound and visuals. (Same as THTR 2302, VART 2702)

PREREQUISITE: THTR 1302 (same as DANC 1302) or DANC 1302 or VART 1000 - 1999

## **DANC 2401 c-VPA. Choreography for Dancers: Improvisation and Invention. Aretha Aoki. Every Other Year. Fall 2017**

Using a range of improvisatory techniques and structures, experienced dancers excavate movement sources and improve the range, subtlety, and responsiveness of their dancing. Detailed work on personal movement vocabulary, musicality, and the use of multidimensional space leads to a strong sense of choreographic architecture. Students explore the play between design and accident—communication and open-ended meaning—and irony and gravity. Studio work is supported by readings on dance and its relationship to other art forms.

PREREQUISITE: DANC 1000 or higher

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**THTR 1101 c-VPA. Making Theater. Sally Wood. Every Other Fall. Fall 2017**


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An active introductory exploration of the nature of theater: how to think about it, how to look at it, how to make it. Students examine a range of theatrical ideas and conventions, see and reflect on live performance, and experience different approaches to making work. Designers, directors, performers, and scholars visit the class to broaden perspective and instigate experiments. Students work collaboratively throughout the semester to develop and perform original work.

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**THTR 1201 c-VPA. Acting I. T.B.A. Every Semester. Spring 2018**


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Introduces the intellectual, vocal, physical, and emotional challenge of the acting process. Students examine theatrical texts and practice the art of translating intellectual analysis into embodied performance. Fundamentals of text analysis are learned and practiced, preparing students for the more complex performance work required in all sections of Acting II.

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**THTR 1302 c-VPA. Principles of Design. Judy Gailen. Every Fall. Fall 2017**


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An introduction to theatrical design that stimulates students to consider the world of a play, dance, or performance piece from a designer's perspective. Through projects, readings, discussion, and critiques, explores the fundamental principles of visual design as they apply to set, lighting, and costume design, as well as text analysis for the designer and the process of collaboration. Strong emphasis on perceptual, analytical, and communication skills. (Same as DANC 1302)

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**THTR 1500 c-VPA. The Art of Performance. Sarah Bay-Cheng. Every Fall. Fall 2017**


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What is performance? Today it seems as if nearly everything performs: from cars and computers to actors and athletes. Explores the many meanings of performance, particularly art forms such as theater, dance, and media, as well as actions and behaviors in everyday life such as political speeches, rituals, and celebrations. Explores the performing arts as “twice-behaved behavior”—that is, repeatable, embodied activities across both the performing arts and more broadly within culture. Studies what defines performance and also asks how we might use approaches to performance as interpretive lenses. Balances this focus on theory with practice via performance attendance and watching films as well as attending nontheatrical events in order to examine them “as performance.” Finally, in order to explore performance as a distinct epistemology or “way of knowing,” students participate in movement workshops in addition to making a culminating performance. (Same as DANC 1500)

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**THTR 1504 c-VPA. Theater as Social Media. T.B.A. Every Other Year. Spring 2018**


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Introduces students to the history of theater and performance as paradoxically both a social art and form of media. The course begins with American playwright Anne Washburn's futuristic play, "Mr. Burns," and analyzes contemporary media as forms of cultural performance. From the contemporary moment, the course then traces the effects observed in contemporary theater, dance, and media through diverse global performance histories, noting the ways in which theater and dance changed in different cultural contexts and observing the changing emphases on written texts (drama) and performance techniques, including changes in acting, directing, and design. Does not assume any prior knowledge or experience in either theater or media studies. Students are not required to use social media as part of the course. Students have the opportunity to create original work, as well as analyzing existing material.

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**THTR 1505 c-VPA. From Vaudeville to Hamilton: Introduction to Musical Theater. Sarah Bay-Cheng. Every Other Year. Fall 2017**


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Among the many forms of live performance, musical theater remains one of the most popular and successful genres from the nineteenth century to today. Echoes of musical theater appear in films, popular television, and circulate extensively through social media (e.g., #ham4ham). Surveys the cultural history of musical theater from mid-nineteenth-century entertainment in vaudeville and music halls, to contemporary productions on Broadway and in London's West End. Focuses predominantly on American and European productions, while also observing how these performances change as productions travel around the world. Students read scripts, listen to cast recordings, and where possible, watch videos and films of performances. Also considers shows that move from stage to screen (e.g., *Rent*) and from movies to theater (e.g., "Groundhog Day, The Musical").

(Same as DANC 1505)

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**THTR 1700 c-VPA. Performance in Production. T.B.A. Every Semester. Spring 2018**


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The collaborative performance of a full-length work with a professional director either on faculty or visiting as a guest artist. The production is produced by the Department and performed for the public. Areas of concentration include rehearsal and performance of roles as part of a fully-produced production with a creative team over approximately 120 concentrated hours through the Fall or Spring semesters. Students gain admission to Theater 1700 through audition. Rehearsals may fall outside of traditional class hours. Grading is Credit/D/Fail. One-half credit. May be repeated a maximum of four times for credit, earning a maximum of two credits.

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**THTR 2201 c-VPA. Acting II: Voice and Text. Sally Wood. Every Year. Spring 2018**


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How can we say what we mean and mean what we say? In Acting II: Voice and Text, students focus on the physical discipline and intellectual challenge of effective communication using performance as a tool. Traditional and experimental vocal training techniques and are introduced and practiced. Students are also challenged to investigate how spoken words reveal character and unfold narrative, how to communicate heightened emotion, and how to speak so people can listen in high stakes situations, both on stage and in life.

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PREREQUISITE: THTR 1100 - 1799

## **THTR 2202 c-VPA. Acting II: Physical Theater. Davis Robinson. Every Other Year. Fall 2017**

Extends the principles of Acting I through a full semester of rigorous physical acting work focused on presence, energy, relaxation, alignment, and emotional freedom. Develops and brings the entire body to the act of being on stage through highly structured individual exercises and ensemble-oriented improvisational work. Scene work is explored through the movement-based acting disciplines of Lecoq, Grotowski, Meyerhold, or Viewpoints. Contemporary physical theater makers Théâtre de Complicité, Mabou Mines, SITI company, and Frantic Assembly are discussed. This course, along with Theater 2201, Acting II: Voice and Text, is part of a two-semester course series. Theater 2201 and 2202 may be taken individually or in any order.

PREREQUISITE: THTR 1100 - 1799

## **THTR 2302 c-VPA. Advanced Design: Media. T.B.A. Every Spring. Spring 2018**

As technology has evolved so has the world of theater and dance. Advanced Design: Media offers students an in-depth look at the technology, theory, and aesthetic involved in creating highly developed projections and graphic sequences for stunning multimedia theater and dance productions. Students will learn the cutting edge 3D computer animation software Autodesk Maya and Adobe Creative Suite to design digital sets for contemporary performance. Assignments will include creating digital landscapes for specific scenes and developing short loop animations for digital prop placement. By the end of the semester students will have re-imagined and developed their original design of a play through computer generated sound and visuals. (Same as DANC 2302, VART 2702)

PREREQUISITE: THTR 1302 (same as DANC 1302) or DANC 1302 or VART 1000 - 1999

## **THTR 2823 c-VPA. English Renaissance Drama. Aaron Kitch. Non-Standard Rotation. Fall 2017**

Traces the emergence of new modes and genres of theater in the decades following the construction of the first permanent English commercial theater in 1576. Analyzes popular genres like revenge tragedy, domestic tragedy, and city comedy as expressions of political and cultural desires of the age. Topics include the politics and poetics of racial, gendered, and national identity; the use of language as a form of action; and the relation of drama to other forms of art in the period. Working in small groups, students select and study one scene that they perform for the class at the end of the semester. Authors include Thomas Kyd, Christopher Marlowe, William Shakespeare, Ben Jonson, Thomas Middleton, and John Webster. Note: Fulfills the pre-1800 literature requirement for English majors (Same as ENGL 2200)

## **THTR 3202 c. Comedy in Performance. Davis Robinson. Non-Standard Rotation. Spring 2018**

Looks at several facets of comedy on stage, from its origins in Greek and Roman theater to contemporary comic forms. Theory is combined with practical exercises in clowning, satire, physical comedy, wit, timing, phrasing, and partner work to develop a comic vocabulary for interpreting both scripted and original work. Students work in solos, duets, and groups to create final performance projects that are presented to the public at the end of the semester.

PREREQUISITE: Two of: | THTR 1000 or higher or DANC 1000 or higher | and THTR 1100 - 1999

**THTR 3402 c. Theater Studio. Davis Robinson. Non-Standard Rotation. Spring 2018**

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An advanced theater seminar focusing on independent work. Advanced students creating capstone projects in playwriting, directing, acting, and design meet weekly as a group to critique, discuss, and present their work. Final performances are given at the end of the semester.

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PREREQUISITE: Two of: | | THTR 1000 or higher or DANC 1000 or higher | | and THTR 1100 - 1999

# **Independent Studies and Honors Projects**



## Bowdoin 2015-2016 Course Guide Appendix A: Independent Studies and Honors Projects

The chart below depicts the levels of independent studies available in different departments and programs. An “X” indicates that the level/number(s) notated in the column headers is available for the corresponding subject. A “-” indicates that the level/number(s) is not available for that subject. Some subjects delineate their independent studies and honors projects by areas of focus; those are explained beneath the chart.

	Intermediate Independent Study, 2970-2973	Intermediate Collaborative Study, 2999	Advanced Independent Study, 4000-4003	Advanced Collaborative Study, 4029	Honors Project, 4050-4051
Africana Studies	X	X	X	X	X
Anthropology	X	X	X	X	X
Arabic	X	X	X	X	-
Archaeology	X	X	X	X	X
Art History	X	X	X	X	X
Asian Studies	X	X	X	X	X
Biochemistry	X	X	X	X	X
Biology	X	X	X	X	X
Chemistry	X	X	X	X	X
Chinese	-	-	X	X	-
Cinema Studies	X	X	X	X	-
Classics	X	X	X	X	X
Computer Science	X	X	X	X	X
Dance	X	X	X	X	-
Digital & Computational Studies	X	X	X	X	-
Earth & Oceanographic Science	Please see below for details				
Economics	X	X	X	X	X
Education	X	X	X	X	-
English	X	X	X	X	X
Environmental Studies	X	X	X	X	X
French/Francophone Studies	-	-	X	X	X
Gay & Lesbian Studies	X	X	-	-	-
Gender & Women’s Studies	X	X	X	X	X
German	X	X	X	X	X
Government & Legal Studies	Please see below for details				
Greek	X	X	X	X	X
History	Please see below for details				
Italian/Italian Studies	-	-	X	X	-
Japanese	-	-	X	X	-
Latin	X	X	X	X	X
Latin American Studies	X	-	X	X	X
Mathematics	X	X	X	X	X
Music	X	X	X	X	X
Neuroscience	X	X	X	X	X
Philosophy	X	X	X	X	X
Physics	X	X	X	X	X
Psychology	X	X	X	X	X
Religion	X	X	X	X	X
Russian	X	X	X	X	X
Sociology	X	X	X	X	X
Spanish/Hispanic Studies	-	-	X	X	X
Theater	X	X	X	X	-
Visual Arts	X	-	-	-	-

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### Earth & Oceanographic Science

EOS 2970-2973, Intermediate Independent Study *in Solid Earth*  
EOS 2974-2977, Intermediate Independent Study *in Surface Processes*  
EOS 2978-2981, Intermediate Independent Study *in Oceanography*  
EOS 2983-2985, Intermediate Independent Study, *Interdisciplinary*  
EOS 2999, Intermediate Collaborative Study  
EOS 4000-4003, Advanced Independent Study *in Solid Earth*  
EOS 4004-4007, Advanced Independent Study *in Surface Processes*  
EOS 4008-4011, Advanced Independent Study *in Oceanography*  
EOS 4012-4015, Advanced Independent Study, *Interdisciplinary*  
EOS 4029, Advanced Collaborative Study  
EOS 4050-4051, Honors Project *in Solid Earth*  
EOS 4052-4053, Honors Project *in Surface Processes*  
EOS 4054-4055, Honors Project *in Oceanography*

### Government & Legal Studies

GOV 2970-2974, Intermediate Independent Study *in American Politics*  
GOV 2975-2979, Intermediate Independent Study *in Political Theory*  
GOV 2980-2984, Intermediate Independent Study *in Comparative Politics*  
GOV 2985-2989, Intermediate Independent Study *in International Relations*  
GOV 2999, Intermediate Collaborative Study  
GOV 4000-4004, Advanced Independent Study *in American Politics*  
GOV 4005-4009, Advanced Independent Study *in Political Theory*  
GOV 4010-4014, Advanced Independent Study *in Comparative Politics*  
GOV 4015-4019, Advanced Independent Study *in International Relations*  
GOV 4029, Advanced Collaborative Study  
GOV 4050-4051, Honors Project *in American Politics*  
GOV 4055-4056, Honors Project *in Political Theory*  
GOV 4060-4061, Honors Project *in Comparative Politics*  
GOV 4065-4066, Honors Project *in International Relations*

### History

HIST 2970-2971, Intermediate Independent Study *in Europe*  
HIST 2972-2973, Intermediate Independent Study *in United States*  
HIST 2974-2975, Intermediate Independent Study *in Africa*  
HIST 2976-2977, Intermediate Independent Study *in East Asia*  
HIST 2978-2979, Intermediate Independent Study *in Latin America*  
HIST 2980-2981, Intermediate Independent Study *in South Asia*  
HIST 2982-2983, Intermediate Independent Study *in Atlantic Worlds*  
HIST 2984-2985, Intermediate Independent Study *in Colonial Worlds*  
HIST 2986-2998, Intermediate Independent Study  
HIST 2999, Intermediate Collaborative Study  
HIST 4000-4001, Advanced Independent Study *in Europe*  
HIST 4002-4003, Advanced Independent Study *in United States*  
HIST 4004-4005, Advanced Independent Study *in Africa*  
HIST 4006-4007, Advanced Independent Study *in East Asia*  
HIST 4008-4009, Advanced Independent Study *in Latin America*  
HIST 4010-4011, Advanced Independent Study *in South Asia*  
HIST 4012-4013, Advanced Independent Study *in Atlantic Worlds*  
HIST 4014-4015, Advanced Independent Study *in Colonial Worlds*  
HIST 4016-4028, Advanced Independent Study  
HIST 4029, Advanced Collaborative Study  
HIST 4050-4051, Honors Project *in Europe*  
HIST 4052-4053, Honors Project *in United States*  
HIST 4054-4055, Honors Project *in Africa*  
HIST 4056-4057, Honors Project *in East Asia*  
HIST 4058-4059, Honors Project *in Latin America*  
HIST 4060-4061, Honors Project *in South Asia*  
HIST 4062-4063, Honors Project *in Atlantic Worlds*  
HIST 4064-4065, Honors Project *in Colonial Worlds*  
HIST 4066-4079, Honor Project